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***Illinois Issues* critiques a decade of culture**

by Peggy Boyer Long

We began with a question. What could capture readers' attention in this busy time between Thanksgiving and New Year's? Ten years later, *Illinois Issues*' December arts issue has become a tradition, popular with subscribers and staff alike.

Over the years, these issues have been visually appealing, as we meant them to be. But here's the surprise: Reporting on the relationship between culture and politics is a challenge, as intellectually demanding in its own

way as any form of public affairs journalism.

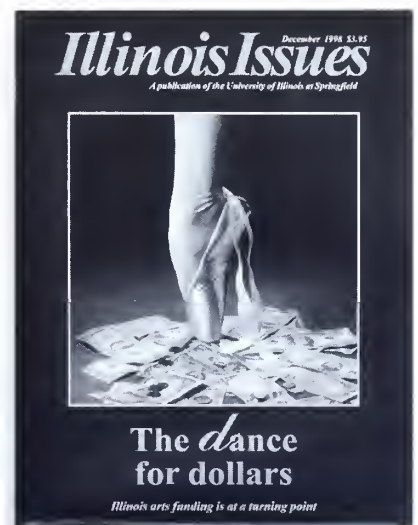
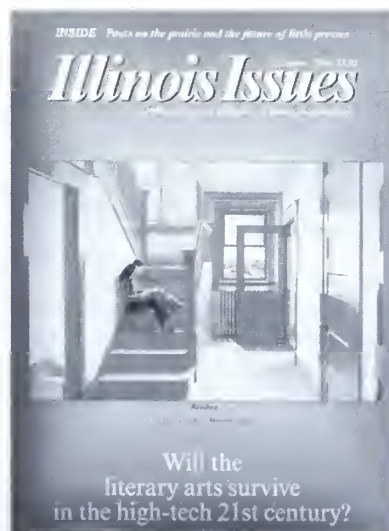
Perhaps that's why we followed that first question with so many others over the past decade. Will the literary arts survive in the high-tech 21st century? Who really chooses what we read, hear and see? Do mass markets diminish choices in art and culture? What, after all, should government's responsibility be in promoting access and diversity in the literary and visual arts, in theater, music and dance?

From my own perspective, some

of this magazine's most compelling articles and essays have appeared between the covers of those December issues. Certainly some of my favorites.

Among them is an essay by Robert Kuhn McGregor. Is reading in danger of dying? we asked. His answer, "The book is dead, long live the book," was published in 2000.

"The written word holds as much magic as ever," he wrote. "The magic does not appeal to all, nor perhaps even to a majority, but it does attract a large, word-worshipping minority."



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McGregor had this assessment on the relationship between reading and public policy. "We readers exercise a power out of proportion to whatever our numbers may be. We are the ultimate sources of societal images, the gatherers of information. In the era of the printed word, it is the readers who give shape to a culture's collective mythology."

A question we have returned to again and again is why government should play a role in promoting culture and the arts. After a decade, our conclusion continues to be that art is capable of knitting together a community and, by extension, a state and a nation. Art can generate jobs, foster identity, nurture a sense of place.

Shirley Madigan, chair of the Illinois Arts Council, says as

much in this issue. "If we don't use government funds for the arts, then only the wealthy are going to have access to the arts," she tells interviewer Barbara Ferrara. "I think that everybody must have an opportunity to know the arts, to have the arts around them. Because I believe that it's only through the arts that we are human."

We have many individuals and institutions to thank for helping us put together a decade of arts issues. But we owe Managing Editor Maureen Foertsch McKinney the biggest thanks of all. For the past few years, she has conceived and directed each December issue.

Until next year, happy holidays. □

Peggy Boyer Long can be reached at peggyboy@aol.com.

Indiana politicians better watch out

Illinois Issues is proud to be a place where young, talented political journalists can get a strong start in their careers. There's a down side to that, though. It seems we're always saying goodbye.

After a couple of years in our Statehouse bureau, Pat Guinane is moving on to become the Statehouse bureau chief for the *Times* of Northwest Indiana, a daily newspaper based in Munster that has a circulation of approximately 90,000.

Way to go.

All of us at the magazine are proud of him. We'll miss him, of course. And everyone who reads this magazine regularly likely will miss him, too. The reality is that, while we gave Pat a chance to hone his skills, he gave us a chance to take the magazine to a higher level.

Illinois Issues has always been strong on explanation and analysis. Over the past two years, we extended our reach to encompass documentary investigations.

Pat, it turned out, has a particular interest in reading the fine print on state contracts, in sitting through lengthy government procurement meetings, in tracking projected costs and savings

and — a skill that is especially useful in this administration — writing and rewriting endless Freedom of Information requests.

All of these interests were on display in "Public work, private gain," his February feature. The piece won him an award this year from the national Association of Capitol Reporters and Editors. And for good reason. Pat raised questions surrounding a \$24.9 million state contract to a politically connected consortium of consultants — a move to privatize state real estate practices.

Two months later, Auditor General William Holland raised his own questions about the contract between Illinois Property Asset Management and the governor's Department of Central Management Services. The debate about how much that contract did or didn't save the state is ongoing.

We expect Pat to turn over a few rocks in Indiana.

We're proud that our bureau chiefs have moved on to such newspapers as the *Times*, the *Rockford Register Star*, the *Peoria Journal Star* and the *Columbus Dispatch*.

We think that reflects well on us, too. □

Illinois Issues

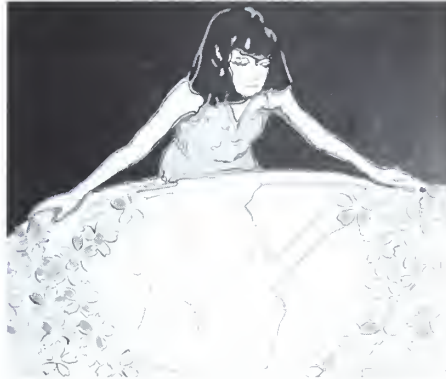
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The Illinois Arts Council chair is the 2005 winner of the Motorola Excellence in Public Service Award.

Credits: On the cover is Nicholas Sistler's *The Green Television, 2004*, gouache, 3 inches by 5 inches. Printworks Gallery in Chicago represents Sistler's art. The cover was designed by Diana L.C. Nelson.

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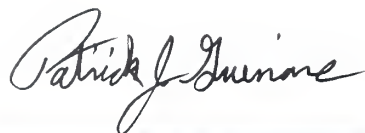
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Problems at Central Management Services contribute to a credibility deficit

by Pat Guinane

Paul Campbell sports a sharp suit and perfectly coiffed silver hair. He's the face of a state agency looking to shed its reputation as a sluggish bureaucracy and adopt a slick business model. Campbell wears it well. Meanwhile, his agency, the Department of Central Management Services, has been draped in a veil of optimism. Anything to avoid an unflattering spotlight that has cast shadows across the administration of Gov. Rod Blagojevich.

The department's contracting practices were the subject of ethics reforms that moved out of the Illinois House last month. And the contracts themselves were on trial, too, with Auditor General William Holland wielding the gavel.

In short, the ongoing transformation of Central Management Services hasn't been cheap or easy. Holland said as much last April when his initial audit of CMS revealed two dozen problem areas, not the least of which was the roughly \$70 million the agency spent to bring in outside consultants. At the time, CMS officials said those firms had helped save the state \$621 million. But auditors could not substantiate that number, so legislators told Holland to keep poking around at CMS.

Holland never found a receipt scribbled with the elusive \$621 million figure. For that matter, neither did CMS. Instead, the agency paid a private consultant nearly \$1 million to validate

With a re-election announcement looming, CMS is among the reasons credibility is in short supply for Gov. Rod Blagojevich, the first-term Chicago Democrat who promised to end business as usual.

its contention. The result: a 157-page report showing nearly \$530 million in savings. The report wasn't delivered to Holland until well after his office had closed the case on CMS.

"I believe this approach does nothing to enhance the credibility of the Department of Central Management Services," Holland told the Legislative Audit Commission. "For all involved, this is unfortunate."

With a re-election announcement looming, CMS is among the reasons credibility is in short supply for Blagojevich, the first-term Chicago Democrat who promised to end business as usual. Holland's audit came just days before Blagojevich's office said it would no longer comment on the growing

number of subpoenas arriving on state government's doorstep.

Last spring, the first audit of Central Management Services hung a dark cloud over the administration. Holland says the skies have yet to clear.

The auditor general expressed particular concern over one efficiency contract executed by CMS. It was a more-than-\$30 million real estate management pact with Illinois Property Asset Management, a clout-heavy Chicago consortium that didn't exist on paper until two weeks after it won the contract.

Company officials took a CMS employee out to dinner two weeks before the firm was selected. The firm was the only bidder allowed to revise its final offer and used the opportunity to slice \$10 million off its original price. Later, CMS increased the contract by nearly \$6 million.

CMS allowed the firm to bill state taxpayers for \$31,221.16 in questionable expenses, including alcohol, candy and parking at a Chicago Bulls game. The governor eventually fired the firm over those expenses. And now, Illinois Property Asset Management is suing the state.

"From start to finish, the department's handling of this contract is troubling," Holland says. "I'm unable to understand how, at so many junctures, the system could have failed."

With those concerns in mind, a reporter asked Campbell whether Illinois Property Asset Management provided a blueprint for how not to handle a contract.

"No," Campbell responded. "I believe, ultimately, the initiative that we did has been very successful. We are now taking the 60 million square feet of real estate, that before people couldn't even identify what we owned and now we're managing it in a much more effective manner. It's unfortunate that we're in litigation, but I still believe the initiative and the mandate from the governor to run the business of government more like a business was the right thing to do."

Perhaps the concept was good, but wasn't the execution poor?

"I don't believe so because I think we have successfully consolidated the agencies under CMS," Campbell answered. "We're now managing that portfolio much better. In Chicago, at the Thompson Center and the Bilandic Building, we have — by restacking — we created 50,000 more square feet of space. It's been successful. It's working."

There's that unflappable optimism. Perhaps Campbell is simply taking cues from his boss. A few days before the latest CMS hearing, Blagojevich responded to the first batch of federal subpoenas seeking hiring records from state agencies.

"Part of all of this scrutiny is sort of a natural byproduct of governing in today's environment and for those of us who feel good about our systems, we're happy to have it," Blagojevich told reporters. "I know this government is operating more efficiently, more effectively and more honestly than my predecessor's or the previous administration's."

Those comments, of course, came before the administration stopped confirming the arrival of subpoenas.

Over at CMS, Acting Director Campbell often intersperses his public comments with the word "transparency." Perhaps, like the savings evaluation, the term is an evolving concept for the agency. Last summer, as they were returning to CMS, Holland's auditors received an e-mail stating that all information from CMS would be funneled through a single employee, and all auditor requests must be put in writing.

There's that unflappable optimism. Perhaps Campbell is simply taking cues from his boss.

"In all the years that I have been auditor general and for as long as any member of my staff whose history with the office is longer than mine, no one recalls such an overt action by a state agency to control access," said Holland, who has been auditor general since 1992.

It took six weeks and a memo from Campbell to end that bottleneck. But it wasn't until after the audit was complete that CMS released the Deloitte Consulting report claiming \$529.5 million in savings. CMS offered the document to select reporters the night before it was delivered to Holland.

Campbell says CMS now has a savings figure it can stand behind. But, despite its length, the Deloitte report leaves many questions unanswered. The facilities management initiative, for instance, got credit for \$62.9 million in savings linked to a smaller state workforce. The report doesn't credit a single dime to Illinois Property Asset Management, nor does it subtract the \$13.3 million the state paid the firm.

Illinois Issues sought to ask Campbell about this and other topics, but he twice missed meetings his press aide had scheduled with the magazine. On the first occasion, he left a reporter waiting outside his office. The second time, he left the same reporter in his conference room while he went to mend fences with a legislator. It was a few hours after the Legislative Audit Commission hearing, and, by late afternoon, Campbell's meticulously groomed hairstyle looked uncharacteristically rough around the edges.

On the eve of a re-election announcement, the same could be said for the Blagojevich PR machine. □

Veto session recap

The fall legislative session was supposed to start with a bang — an address by Gov. Rod Blagojevich. Federal prosecutors beat him to the draw, subpoenaing state agencies on the eve of the speech about his All Kids program. The governor ducked reporters after his address, preferring to "focus on an actual substantive problem and a solution to deal with it instead of just constantly talking about scandals," an aide told reporters.

In week two, Chicago White Sox Manager Ozzie Guillen and Chairman Jerry Reinsdorf stopped by the capitol to celebrate the team's first World Series championship since 1917.

All Kids was approved by both chambers, with lawmakers letting Blagojevich decide the details through administrative rules. Next July, the state will offer health insurance to children whose parents can't afford private coverage but aren't poor enough to qualify for free health care.

Gun rights will not expand as lawmakers couldn't overturn three vetoes. The closest call came on a measure to eliminate stricter local gun transport laws.

Juvenile offenders will no longer go through the Department of Corrections under legislation the governor plans to sign. A new agency will focus on education, counseling and treatment. New hires must have backgrounds in those areas.

Ethics reforms were ignored by the Senate. Those advanced by the House didn't seek to end links between campaign contributions and contracts.

Martin Cohen was rejected by the Senate, forcing the governor to find a new candidate for the Illinois Commerce Commission. Opponents of the appointment cited potential conflict of interest problems for the longtime consumer advocate.

Riverboat gambling would end under an election-minded measure approved by the House. The bill was a no-go in the Senate.

BRIEFLY

Arts education wanes in Illinois

The *Cool* might never have been born. Miles Davis, whose 1957 album *Birth of the Cool* spawned a new school of jazz, first played trumpet for the Lincoln High School Jazz Band in East St. Louis.

Today, six decades after Davis began recording music, a high number of Illinois schools don't expose students to the arts. Fewer than a third of all Illinois high school students get any arts education at all. And about two-thirds of elementary students and only half of middle school students receive arts instruction.

These findings come from a recently released first-of-its-kind study commissioned by Illinois Creates, a partnership between The Chicago Community Trust and the Illinois Arts Alliance.

"We felt before we could advocate for any changes in public policy, we really needed to know the lay of the land, what's being taught, where, and for how long," says Alene Valkanas, executive director of the alliance. "I think a stunning statistic is the inequity — that is, that students in Illinois do not get equal access to arts education, with the largest determining factor being where they live."

The survey of 234 superintendents and 751 principals found that students in rural areas and smaller school districts encounter the least amount of arts education.

And Illinois doesn't stack up against other states. Illinois schools fall at least six percentage points below the national averages for offering music, theater, dance and visual arts. About 90 percent of the nation's schools offer music and visual arts. But only 78 percent of Illinois schools offer music, while just 63 percent teach visual arts.

In urban areas, about three-fourths of children can take after-school arts programs, but that percentage drops to about 50 percent in rural areas, Valkanas



Photograph courtesy of the Hinsdale Center for the Arts

says. At the same time, in-school programs tend to have a more sustained, measurable effect on children. But, in most cases, the arts have been ejected from the classroom by tight budgets or stacked schedules.

"My take on it, as the universities have increased their entrance requirements, specifically relative to English, math and science, it has cut into the electives," says state Sen. Ed Maloney, a Chicago Democrat and high school administrator. "Kids don't have the elective choices that they once had. Consequently, when they don't have opportunities to exercise those elective choices, the demand for the arts and the

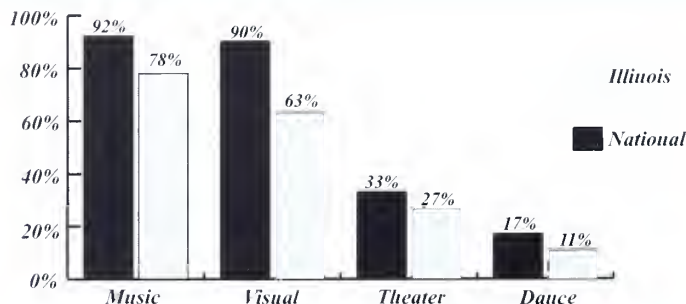
music, the industrial arts, the home economics classes, goes down as a result."

Illinois schools don't have to offer the arts. No state law demands it. And 80 percent of high school principals surveyed said their district doesn't require a single arts credit for graduation.

Valkanas says the Illinois Arts Alliance has asked the state to consider incorporating the arts into statewide curriculum standards. She finds encouragement in the \$2 million the state appropriated this year for art education and foreign languages. Still, that sum is the most the state has ever set aside for arts education.

Pat Guinane

Arts education in Illinois schools Compared by disciplines offered



SOURCE: The Illinois Creates report Arts at the Core: Every School, Every Student

For updated news see the *Illinois Issues* Web site at <http://illinoisissues.uis.edu>

Painter portrays the beauty of bugs

Until her work as an artist-in-residence at the Field Museum drew Peggy Macnamara to look at insects close up, she hadn't noticed their beauty. Yes, *beauty*.

"They look like black specks until you look under the microscope. You see they have red and green stripes and these beautiful colors. I just fell in love with them," says the Evanston resident, whose book of paintings, *Illinois Insects and Spiders*, was published earlier this year by the University of Chicago Press. "I had never looked before. I love that I can actually go on my walk and find them."

Her 124-page paperback contains 27 color plates of oversized insects that are organized by theme and taxonomy. The ebony jewelwing and green darner are among the insects that grace the dragonfly page. And the fork-tailed bush katydid appears on the plate with the Carolina grasshopper and the plain old brown roach.

Each plate has accompanying text by Field experts, along with identification of the insects. Macnamara's favorite subject appears on her cover, a pink katydid that a boy from north suburban Lake Forest found and brought into the museum, correct in his assumption that he had come upon something extraordinary.

Macnamara, an adjunct associate professor at the School of the Art Institute of Chicago who calls herself a "self-taught draftsman," has painted wildlife at the Field for more than two decades. But for the past several years she has been immersed in the world of spiders and insects, painting dozens of portraits, many of which she exhibited in Chicago's Aron Packer Gallery.

"People came in and sort of shrieked," says Macnamara, who, in fact, in painting the insects and other natural forms that are not generally appreciated on an aesthetic level, is following her own tenet: Paint what you love. "I was just preaching this to my Art Institute students. It may seem silly and goofy, but I try to follow my instincts and trust them. It's all that you've got."

She drifted toward depicting images of nature by accident. Macnamara, who has a University of Chicago master's degree in art history, originally created works at the Field because of her interest in figures. The museum, with its artifacts and interesting architecture, was a perfect location to practice. She caught the eye of curators and collection managers, who valued the fresh look of the nonbiologist's work.

Today, her work appears throughout the museum, and she's traveled with Field scientists to South America and Madagascar, where she worked on illustrations for *The Natural History of Madagascar* by biologist Steven Goodman, who recently won a MacArthur genius grant.

Macnamara says working from live subjects as she did in Madagascar creates challenges she doesn't face when working from lifeless preserved specimens or even bugs she can keep for a time in a jar: "It's nice when they hold still. They're cooperative." On the other hand, flora has its disadvantages, too. "I say to the plant people all the time, I wish they had heads."

Maureen Foertsch McKinney

Painting by Peggy Macnamara



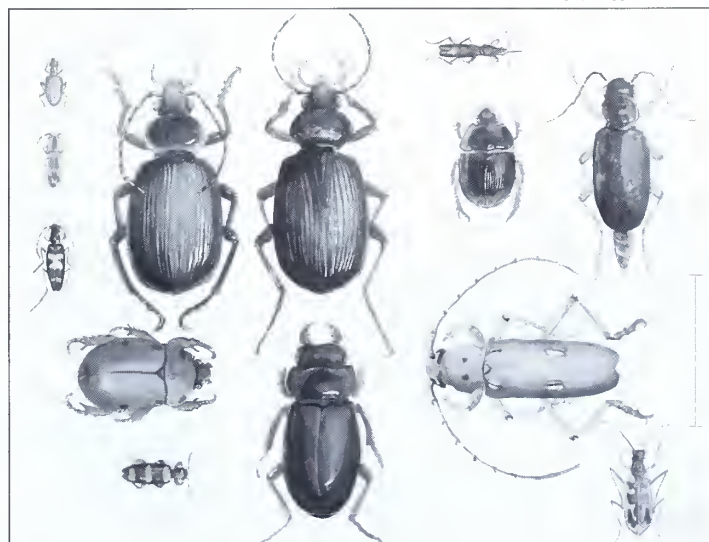
Among the butterflies represented here are mourning cloak, white and red admiral, painted lady, comma, summer azure, American copper, and northern pearly eye.

Painting by Peggy Macnamara



The dog-day cicada is the largest and loudest of Illinois cicadas, especially in the late summer months. Four- to seven-year life cycles have been recorded.

Painting by Peggy Macnamara



Beetles are in the largest order in the animal kingdom: Coleoptera.

Professor has perfect timing with a new book on Nobel winner

William Baker couldn't have had better timing for the publication of his latest book.

The Northern Illinois University professor's bibliographic history on playwright Harold Pinter came off the presses just

two weeks before his subject was awarded the 2005 Nobel Prize in Literature.

Harold Pinter: A Bibliographical History, co-written by John C. Ross and published in North America by the Delaware-based Oak Knoll Press, is listed in the Swedish Academy bibliography on Pinter.

Pinter's plays include *The Birthday Party*, *The Homecoming* and *Celebration*. The English writer was nominated for an Academy Award for his screenplay, *The French Lieutenant's Woman*.

Baker and his collaborator, Ross, an editor at the research library of the National Library of New Zealand, worked for more than seven years on the book, which groups Pinter's work into a single text and chronicles his life and writing.

A native of Great Britain, Baker began collecting Pinter's works as a schoolboy. Now the NIU English Department and university libraries professor describes Pinter as having had "a profound impression on me."

Baker, who is also a recognized expert on the 19th-century British writer George Eliot, said in a prepared statement, "With Pinter, whose career began in the 1940s, we were dealing with the pre-electronic age. Publishers' archives, especially in this country, have disappeared because of the changes in technology. Ours is the age of tragically disappearing information, often deleted in technological transformations."



William Baker

PBS to broadcast local prof's art documentary

An Illinois professor's documentary on 20th-century American art will be aired nationally later this month.

Jonathan Fineberg, Gutsell Professor of art history at the University of Illinois at Urbana-Champaign, has created a two-hour documentary, *Imagining America: Icons of 20th-Century American Art*.

Fineberg spent four years on the project in collaboration with his former teaching assistant John Carlin, who is head of two production companies based in New York. PBS will show the film at 8 p.m. (Central time) December 28.

The program critiques notable American artists and art of the 20th century in terms of their contributions to ongoing cultural transformations. "I wanted to talk about fundamental themes in American art," says Fineberg. "It's about trying to understand American culture through our visual culture."

The film deals with American artists' changing interpretations of the natural world, their own identity and mass-media and language. Originally, Fineberg had planned to include a fourth section looking at art and politics, but he ran out of funds.

Though many artists are presented, Fineberg and Carlin chose to focus on one iconic artist for each of the three segments: Georgia O'Keeffe, Jackson Pollock and Andy Warhol.

Fineberg says he wanted to use well-known artists to anchor the themes so that the film is accessible to the average viewer.

"I wanted to start someplace where people were familiar with the subject, and then also talk about it in a way that they had never heard before."

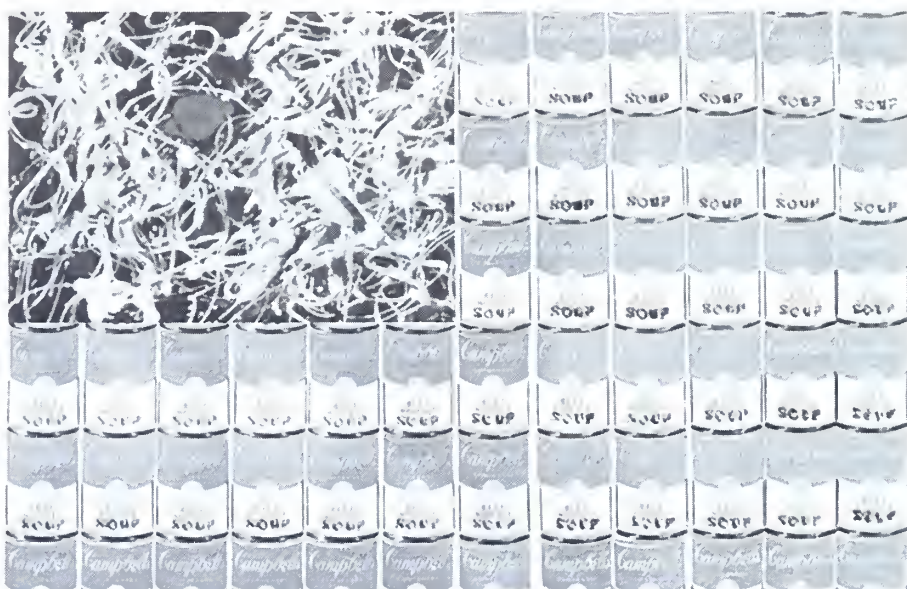
Complemented by a score of representative music from each time period, the documentary consists of newly discovered archival footage, as well as current interviews with art historians, curators and, mainly, artists.

"Artists keep the history of art alive and interpret it and make it relevant," Fineberg says. "They had amazing things to say."

In conjunction with the movie, Fineberg and Carlin also have written a book, *Imagining America*, which was published in October by Yale University Press.

Fineberg received major funding for the film from the Terra Foundation for American Art and the Henry Luce Foundation. The U of I, the Rockefeller Brothers Fund, the Whitney Museum of American Art and the National Endowment for the Arts also contributed to the project.

Vera Leopold



IMAGINING ★ AMERICA
ICONS OF 20TH CENTURY AMERICAN ART

ART MEETS SCIENCE

Computers teach the arts some new tricks

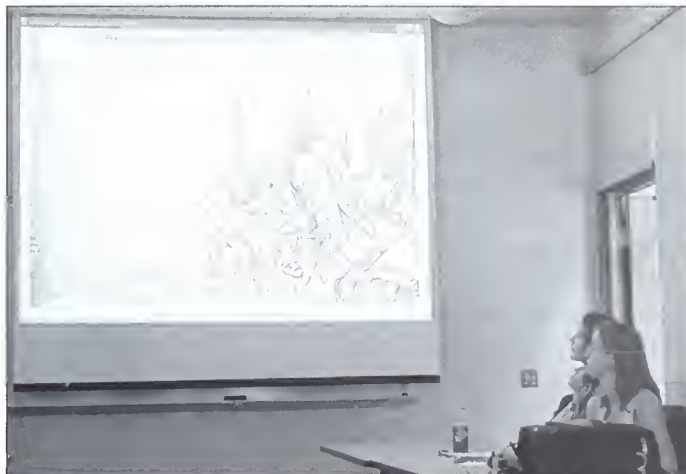
An exhibition at the University of Illinois at Urbana-Champaign's Krannert Art Museum is the culmination of a class project that brought together computer science, art and design, and humanities students to display technology-based analysis of a piece of contemporary art.

Students were challenged to respond to an internationally known installation called the *The Palace of Projects*. Ilya Kabakov, known as the father of Russian Conceptualism, and his wife Emilia created the nautilus-shaped wood structure, which spirals 40 feet high and spreads 80 feet in diameter. It holds 65 "projects," which include paintings, writings and models that tell stories of and by fictional Soviet citizens who propose solutions to the challenges of daily life.

Roy Campbell, computer science professor, Kevin Hamilton, art and design professor, and Jonathan Fineberg, art history professor, designed and team taught the class. Students titled the assignment *Project 66* because they envisioned it as the Kabakov project "lost under the stairs." The students created databases, figured out how to catalog, index and construct myriad pieces and then built tools to explore it all.

"They all had to collaborate," says Fineberg. "The result was the computer science students made many discoveries about things they could do with their skills that they had no idea they could do. And the art students likewise found possibilities with

Photograph by Kwame Ross, courtesy of the University of Illinois at Urbana-Champaign



Humanities and computer science students worked together on an installation exhibited at the Krannert Art Museum, Project 66.

technology; they understand much better how technology works and how it can be explored."

He says, "The object is to take everyone out of the narrow confines of their disciplines but at the same time to use the most advanced aspects of their disciplines."

Along with a physical exhibit, the students created a Web site (orchid.cs.uiuc.edu/people/adamczyk/final/index.html).

"The kids are still working on it. They are still excited about it long after the course is over." Another class, based on a different artist, is planned for summer 2006. *Beverly Scobell*

Web site acts as a high-tech resource for Chicago artists

The Chicago Department of Cultural Affairs has created a Web site to provide information to the city's 80,000 artists.

Through one feature, "Square Feet Chicago: The Artist's Guide to Buying and Leasing," interactive maps point out real estate values for each of the city's 77 neighborhoods, as well as information about the mortgage process, finance and ownership options.

The site (chicagoartistsresource.org) also provides searches for information about funding and work opportunities, career strategies, marketing and promotion of artwork. It includes registries, directories, articles and forums. For instance, the New York Foundation for the Arts' national database of awards, grants, services and publications is fed into the site.

Visual arts were the focus at the site when it was launched, but content about literary and performing arts is expected to be developed throughout 2006.

WORKSHOP

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phone (217) 206-6574 fax (217) 206-6461 email ils@uis.edu

Collegiate artists called for contest

The Illinois Board of Higher Education last month opened the call for entries to the Annual Collegiate Artists Competition for 2006.

The juried awards competition, which is open to undergraduate students taking at least six hours of classes at any Illinois college or university, is in its third year. This year's competition drew entries from 306 students who submitted 750 pieces of art for consideration.

Contest juror Robert Sill, the Illinois State Museum's art curator, selected 45 finalists, including the winners of four \$1,000 awards. Their works were exhibited at Schmidt Art Center at Southwestern Illinois College in Belleville.

Ryan Schultz, an American Academy of Art student from Libertyville, won the Governor's Medallion of Excellence in the 2005 competition for his oil painting *Girl With Clementines*.

Other students winning \$1,000 prizes were Judson College student Christen Leitz of West Dundee for her charcoal drawing titled *Solitude*; Bradley University student Daniel Jakoubek of Peoria for his cyanotype *See What Happens*; and School of the Art Institute of Chicago student Daphne Arthur of Brooklyn, N.Y., for her oil painting *Pies para que los quiero, si tengo pa volar*.

Seven other students were named winners for works in specific art categories and received \$250 honorariums. The contest gamcared \$200 honorariums for the other finalists.

Nearly \$25,000 in prizes and honorariums have been awarded since the inception of the competition, which is run by the governor's office, the Board of Higher Education, the Illinois Community College Board, the Federation of Independent Illinois Colleges and Universities, the state Capital Development Board and Illinois' 181 colleges and universities.

Entries in the 2006 competition must be postmarked by February 28. Finalists' works for 2006 will be exhibited beginning May 6 at Robert Morris College's State Street Art Gallery in Chicago.



Girl With Clementines, Ryan Schultz, Oil on canvas.



*Untitled, Amy Ferreri.
Media award winner — ceramics.*



*Pull Up A Chair, Debra Virgens.
Media award winner — sculpture.*



Solitude, Christen Leitz. Charcoal and conte on paper.



Pies para que los quiero, si tengo pa volar, Daphne Arthur. Oil paint on linen.



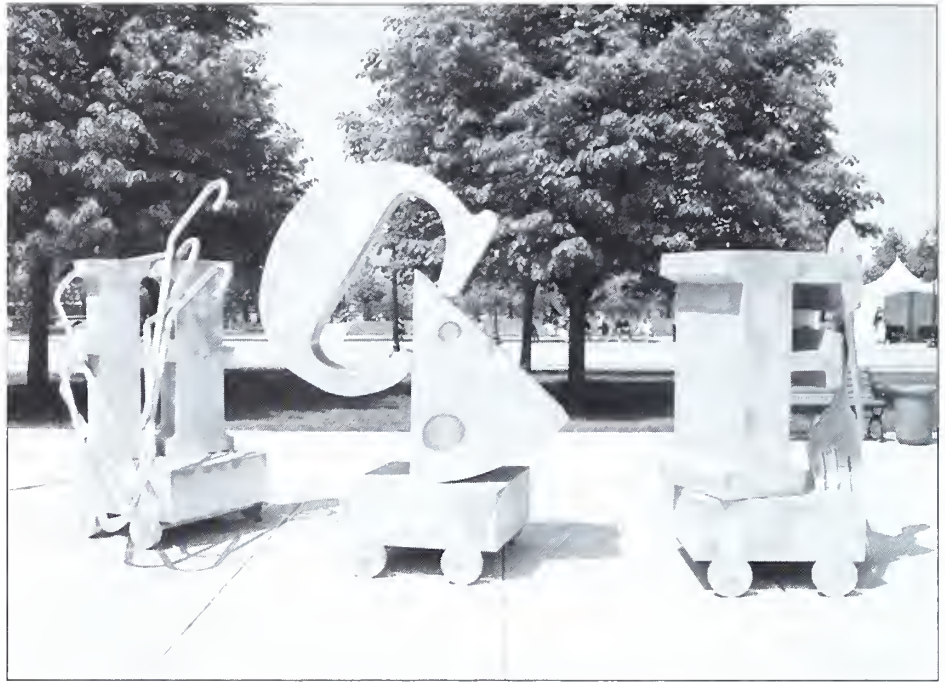
See What Happens, Daniel Jakoubek. Cyanotype on paper.

Sculpture garden

Curators will take submissions until December 15 for the 2006 edition of Navy Pier Walk, Chicago's outdoor international contemporary sculpture exhibition. The show is expected to include invited pieces by recognized artists, as well as juried works by emerging and mid-career sculptors. Students also are invited to submit work.

Dave Hickey and David Pagel will co-curate the new exhibit, which will be displayed from May through October next year. Hickey is executive editor of *Art in America* and a contributing editor of *Village Voice*, while Pagel writes for publications that include *The Los Angeles Times*.

The exhibit is run by a not-for-profit organization called 3-D Chicago. Funders include the JP Morgan Chase Foundation, the National Endowment for the Arts, the Metropolitan Pier and Exposition Authority, The Richard H. Driehaus Foundation and William Blair & Company.



Forks, Cheese, Hangers, 2005. Jim Benedict. Galvanized steel (Navy Pier Walk 2005).

PEORIA'S PLAN

Unity creates state's largest private museum

Plans are in progress for a new, 110,000-square-foot regional museum to be built along the Peoria riverfront. Scheduled to open in 2009, it will be neighbor to the new Caterpillar Visitor Center and will hold exhibits that cater to a variety of interests.

Lakeview Museum, located in downtown Peoria, is spearheading the estimated \$65 million project. Once the structure has been built, Lakeview's staff and exhibits will transfer there from the cramped space they currently occupy.

"Lakeview Museum opened in 1965. In about the mid-70s, we ran out of space," says Kathleen Woith, vice president of community relations and communications at Lakeview. "Our gallery space is just maxed out, and we have lots of exhibits we'd like to bring in that we just don't have room for."

But when Lakeview looked into expanding or moving several years ago, it found that other local groups had big ideas as well.

Both the Peoria Historical Society and the African American Hall of Fame Museum wanted new museums, and, at the same time, the Illinois High School

Association was in search of a facility to house its Hall of Fame.

The groups had asked U.S. Rep. Ray LaHood of Peoria for funding to support their projects. "Frankly, what we told them was there's just not enough money for every group to have their own museum," he says.

Over five years, LaHood worked with the organizations to form a collaborative museum project.

"All these groups came to us and we all got together and said, 'Let's combine and see what we can do,'" Woith says.

The public funding campaign will begin in the spring, and the project already has received \$20 million in donations. Caterpillar Inc., which has its global headquarters in Peoria, contributed \$11 million of that.

The construction company also agreed to demolish the existing structures on the location, a former Sears parking deck, and ready the blocks for development. At one end of the site, the Caterpillar Visitor Center is to be built on two acres.

Planners are in the design phase and hope to break ground in early 2007.

With a working title of Central Illinois Regional Museum, the structure will house art, science, history and nature exhibits,

along with folk art and hands-on kids' activities. An enlarged planetarium, a large-format theater similar to IMAX, and an outdoor plaza with cafes are in the works.

"[The museum] will incorporate elements from six different organizations that want to capture their history and want to capture their contributions to Peoria," says LaHood. "It'll be a real magnet not dissimilar to the Abraham Lincoln museum for Peoria."

The facility is expected to draw more than 250,000 people annually and contribute \$14 million to the local economy. Woith says the museum will add to a city scene that is already in the process of revitalizing.

But, "it'll be more than just a city museum," says Woith. "We want its focus to be regional. We'll make it a real Midwest attraction. With the combined resources of all these different groups, we're going to make a museum that's truly a model in the nation."

Collaborators on the project also include The Nature Conservancy, the Peoria Regional Museum Society and the Heartland Foundation.

Vera Leopold

UIUC prof guides HIV/AIDS patients in art expression

For four years, Julia Kellman, associate art education professor at the University of Illinois at Urbana-Champaign, has taught a course that doesn't produce grades, meet on campus or apply toward graduation. Kellman leads an annual art program for people diagnosed with HIV/AIDS at the Carle Foundation Hospital in Urbana.

The workshop takes place in a hospital meeting room once a week for two to three hours and runs during the school year, much like regular classes at the university. But Kellman says she does not consider herself a teacher in the usual sense.

"I'm more of a facilitator, or a servant even, helping people do what they want to do creatively," she says.

In fact, there is little instruction or talking, except for initial discussion about what the class will work on for the day. Projects, which are chosen by the group, have ranged from ceramics and drawing to photography and book-making.

The way in which she ended up creating the program, Kellman says, "was kind of serendipitous." After Kellman wrote a book about autistic children's use of art, a psychiatrist in the HIV/AIDS clinic of Carle Foundation Hospital contacted her and asked if she had ever considered working with patients.

Kellman started her work at the hospital in 2000 when she guided a semester-long pilot study involving just three participants. Since then, with funding from The Carle Development Foundation, the program has expanded and about 27 people have taken part.

The class is not about art therapy, but rather "expressive art."



Julia Kellman offers "expressive arts" classes for HIV/AIDS patients.

Kellman says, "I'm not a therapist. I just allow people to look at their own experiences through art. After the diagnosis, people can feel very fragmented. What they expected to do with their lives falls to pieces. Using expressive art and creativity, they can start to put it back together again. It's about re-creating their own narratives and, really, making meaning."

Kellman hopes the art workshop will become a permanent part of Carle Hospital.

"I just want to keep doing this," she says. "The program does have an effect on people. It does help them. I do it because it matters, to them and to me."

Vera Leopold

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Statehouse Bureau Chief, *Illinois Issues*

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Culture cash

Illinois' spending for the arts has held steady in tight times. How that sounds depends on who's listening

by Pat Guinane

It wasn't music to their ears. For the second time in three years, Republican fiscal worries were shouted down by the Democratic legislative majority. There was little Republicans could do, so they sounded off about "pork" projects greasing the skids for a \$54 billion state budget.

Out came a list detailing millions in "Chicago Goodies," allegedly attained at the expense of the suburbs and downstate. The \$219 million tab included funding for the Chicago Sinfonietta, the official orchestra of the Joffrey Ballet of Chicago. A \$94,000 state subsidy for a private ballet company didn't sit well with some lawmakers. The same could be said of the \$1 million earmarked for the Beverly Arts Center on Chicago's far South Side and a \$400,000 grant to Little Black Pearl, a community arts group that works with children in four South Side neighborhoods.

Like most everything else in Illinois, the arts aren't insulated from politics. And that may be why, despite faltering state finances, the arts have managed to maintain — in some cases even boost —

their funding from public coffers in recent years.

It also helps explain why community arts projects can get labeled pork.

That perception, however, doesn't match reality, a top state Democrat argues. "The programs, I think, if you examined them, all have merit and all would stand on their own, so people who want to call them pork-barrel projects, I think, are just not well-informed people," says Steve Brown, spokesman for House Speaker Michael Madigan, a Chicago Democrat. "People who

choose to attack them are people who have opted not to spend, you know, two minutes looking something up on the Internet or calling someone and asking what their program is about. They're not well-informed."

The Chicago Sinfonietta grant, for example, was earmarked for Audience Matters, a program that introduces classical music to middle school students in Chicago Public Schools. A musician from each section of the

orchestra (brass, percussion, string, woodwind) visits classrooms, teaching students about different instruments and key historical periods in classical music. Students also learn how to behave at a classical music performance, as they and their families receive complimentary season tickets to the Sinfonietta.

"If people really think that providing this kind of a music exposure to children of our city is pork, then there's probably not a whole lot that I could do to convince them otherwise," says Jim Hirsch, executive director of the Chicago

Photograph courtesy of the Chicago Sinfonietta



The Chicago Sinfonietta's principal percussionist Jeff Handley, who is also the orchestra's outreach coordinator, explains instruments in the percussion family to Chicago students participating in the Audience Matters program.



Maestro Paul Freeman, Sinfonietta founder and music director, conducts a concert tribute to the Rev. Martin Luther King Jr.

Sinfonietta. “Our job is to go out there and provide the best program that we can for the kids. The investment of the state funds has allowed us to do that. We’ve been able to double the number of participants this year as compared to last year. It’s not like any of us are getting personally wealthy. It’s not like we’re building a \$50 million bridge to nowhere, like they have in Alaska.” (Alaska’s lone congressman secured more than \$200 million in federal money this year for a bridge to an island of about 50 inhabitants.)

Here in Illinois, there is no cushion for extravagance. Annual state deficits are in the billions, and state government has been months behind on its bills. Simply put, state funds have been hard to come by, which is why arts advocates are relying on a foundation of solid relationships and earned trust they say should sustain Illinois public arts funding in the near future.

The budget for the Illinois Arts Council, the main conduit for state support for the arts, grew to \$20.6 million this year. The \$1 million increase put Illinois among 34 states that have boosted public support for the arts, according to Americans for the Arts, a national nonprofit organization.

Even with that increase, though, the council’s budget remains roughly \$2 million smaller than it was six years ago — before the national economic downturn. Still, it could be a lot worse. The council escaped the budget axe in 2004, when knockdown, drag-out state negotiations involving both parties resulted in cuts of up to 4 percent in most state agencies.

The council’s exclusion from the cuts led some to suggest Democrats were playing favorites. The council is chaired by Shirley Madigan, the speaker’s wife. Board members include Margaret Mell, Gov. Rod Blagojevich’s mother-in-law, and Harper Montgomery, deputy governor Bradley Tusk’s wife.

“It’s hard not to wonder about that connection and I admit I have wondered about that,” says state Sen. Christine Radogno, a Lemont Republican who serves on multiple Senate appropriation committees. “I think arts funding in Illinois has done relatively well, even given the fact that we’ve had some pretty significant budget shortfalls. I’m not sure I entirely agree with that approach.”

With state resources in scarce supply, the council’s allocation faces strict scrutiny. Skepticism, perhaps even envy, churned about the House chamber last

May, when members discovered the \$1 million grant to the Beverly Arts Center. Members of the Legislative Black Caucus wanted to know who was steering grant money to a mostly white neighborhood. It turns out the grant was an initiative of Democratic Senate President Emil Jones Jr., the second African American to lead the upper chamber. Before legislative redistricting, the Beverly Arts Center fell within Jones’ South Side district. He had secured \$1.5 million in state grants to help build the 40,000-square-foot building.

But clout isn’t everything. Arts advocates say they deserve credit for showing officials the many benefits of public support for the arts.

“Certainly there is an increasing awareness, I believe, at all levels of government about how important the arts are to the life of the state and the communities that are contained within them, and that is everything from economic development to the academic performance of children and youth,” says Terry Scrogum, executive director of the Illinois Arts Council.

A bare-bones administrative approach also bolsters the council’s case. “Approximately 90 percent of our

appropriation goes for programs,” Scrogum says. “The vast majority of that goes out to local arts agencies, community organizations across the state, and it provides a lot of stimulus for the creative economy, which is certainly a substantial contributor to Illinois’ economy.”

In fact, nonprofit arts projects contribute nearly \$2 billion a year to the Illinois economy, according to a study commissioned by the Illinois Arts Alliance. That study showed the art industry growing about 12 percent annually from 1996 to 2002.

The move to put art in public spaces can have a more indirect economic impact, making a community a more desirable place to live. Boeing officials cited Chicago’s vibrant cultural life when the aerospace giant decided in 2001 to move its headquarters from Seattle. (Of course, the city and state also put up more than \$50 million in relocation incentives that bested offers from Dallas and Denver.)

After Boeing’s arrival, Chicago converted a dreary rail yard into Millennium Park, a \$475 million crown jewel for a city with a proud tradition of accessible public art. Millennium Park

Funding for Midwestern state arts agencies 2006

Illinois	\$20.6 million	\$1 million increase
Indiana	\$3.6 million	\$14,878 increase
Iowa	\$1.1 million	\$192,100 decrease
Michigan	\$9.8 million	\$1.9 million decrease
Wisconsin	\$2.4 million	\$226,500 increase

SOURCE: *Americans for the Arts*

mirrors the earlier transformation of Navy Pier from a dormant shipping hub to a downtown destination where a giant Ferris wheel shares space with a Shakespeare theater.

Mayor Richard Daley backed both efforts and scores of small-scale beautifications that have pumped life into the heart of the city. It’s a far cry from the bleak urban landscape that greeted the famous outdoor Picasso statue four decades ago.

Adjacent to Civic Center Plaza sits the largest collection of contemporary Illinois art. Painted sculptures illuminate the public spaces of the James R. Thompson Center, a building named for the governor who was instrumental in creating the state’s Art-in-Architecture program. By setting aside a half percent of the cost of new state building construction, the Art-in-Architecture

program since 1977 has generated \$10.8 million to acquire more than 600 pieces of art.

Scrogum says the arts can have an indirect economic impact in smaller communities, too. He calls the Hoogland Center for the Arts, opened in 2004, a cultural anchor for downtown Springfield.

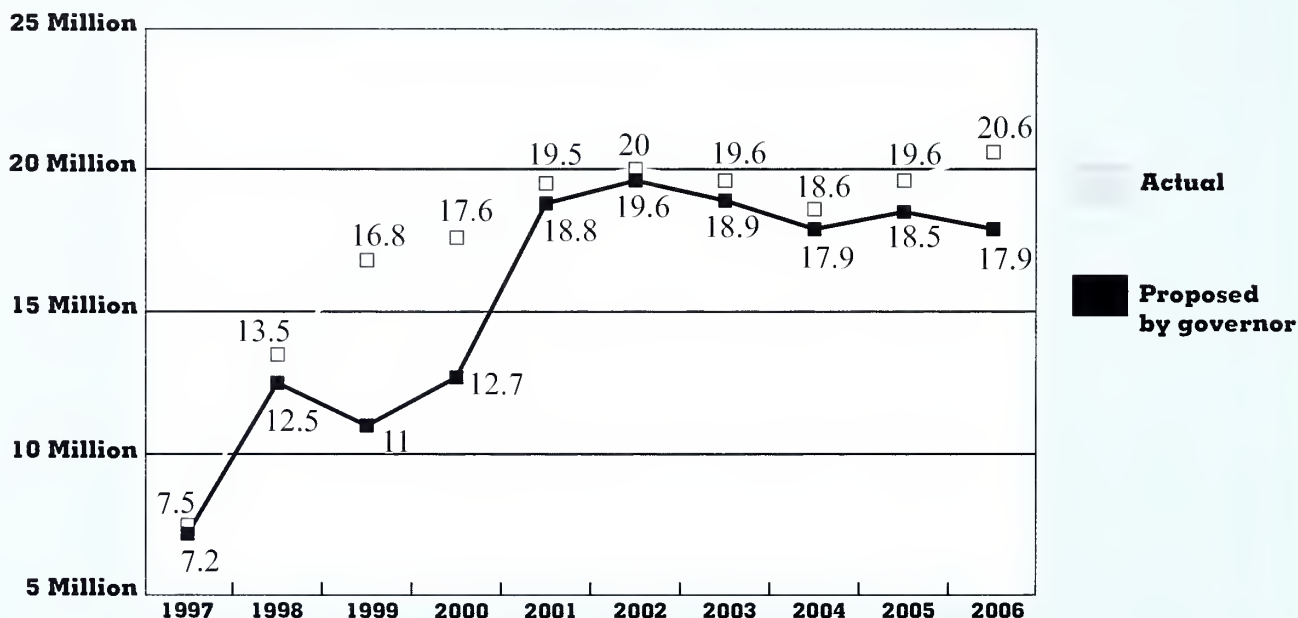
The same goes for the Rialto Square Theater in Joliet and the Coronado Theatre in Rockford, a 1927 venue that reopened in 2001 after major renovations.

“Businesses — major corporations, smaller corporations — look at the quality of life in any community where they are looking to locate,” Scrogum says. “And we certainly believe that we, through the groups that we fund, help to contribute to that.”

And that gives arts advocates good reason to polish their relations with the General Assembly.

“I think they’ve made a convincing case over the years of the importance of arts education and arts in public places,” says Brown, Madigan’s spokesman. “I think the work of people supporting the arts, like the Illinois Arts Council, has been good. It’s a good track record and that will bode well for the future.” □

Illinois Arts Council funding



SOURCE: *State budget books, Illinois comptroller*



Corridor, Richard E. Byrd Academy, 2002. Built 1960. Closed 2004.

Institutional

Public buildings emerge as art objects
when framed by this photographer's perspective

Scott Fortino first became aware of elements of composition through the frame created by a window in his childhood home's kitchen door. He would sit at the dinner table and look out at the garage roof, a phone pole with curving wires and the cherry, elm and willow trees. "Gradually, a visual awareness began to seep in," he writes in his book, *Institutional: Photographs of Jails, Schools, and Other Chicago*



Edward Jenner Academy for the Arts, 1998. Built 1908; demolished 2001.



Chicago Academy of the Arts, 2002. Built 1903.

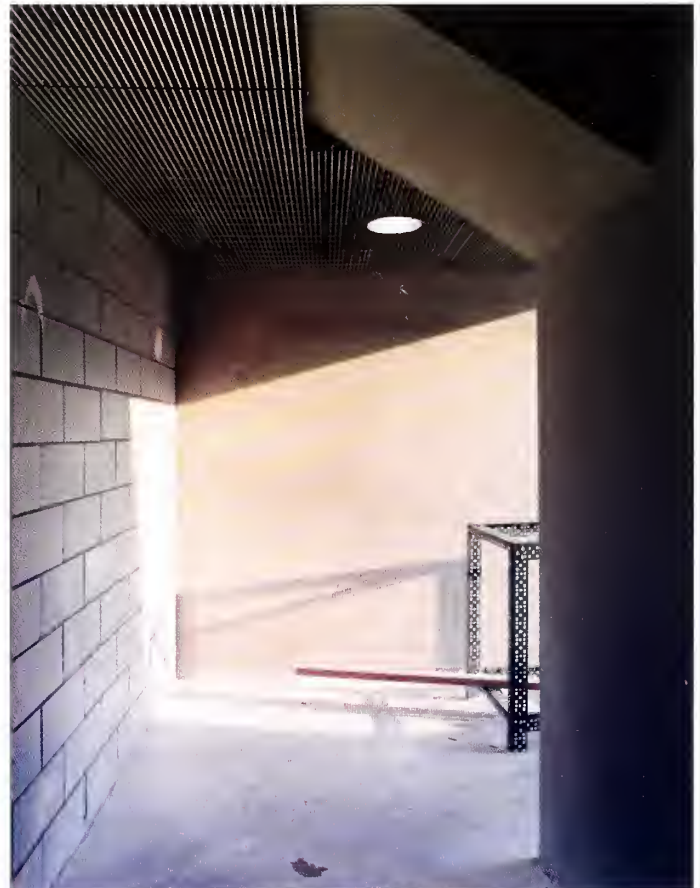
Buildings. "I observed and absorbed changes in the light, the seasons and the weather. The window provided a frame through which I began to see."

The veteran Chicago policeman writes that his profession also provided him with a window of sorts, "a window through which I witnessed the city's moods, its day and night rhythms" and "unfiltered, unfettered reality."

In midcareer, Fortino entered an interdisciplinary master's degree program and eventually began to display his pictures at such sites as the Museum of Contemporary Photography in Chicago. "I developed a pictorial strategy that employed a seemingly dispassionate method of representation. I began to think about rooms. I was interested in how the time spent in them became visible and how evidence of their usage was revealed within the contained architectural spaces."

Forward several frames to *Institutional*, which was published earlier this year by the Center for American Places in association with Columbia College Chicago, to find that he has created what critic Judith Russi Kirschner calls in her introduction, "a series of haunting portraits" in which "color-soaked abstractions are correlated so his images can be read on multiple levels." He manipulates light and animates "the strict elegance of symmetrical formats." Fortino ties grand Miesian interiors with the simple lines of a cage and contrasts jail cells and the "diagonals of Rem Koolhaas corridors." Conventional photos of architecture show "sterile perfection," but he creates "stunning composition of ignoble spaces."

The Editors



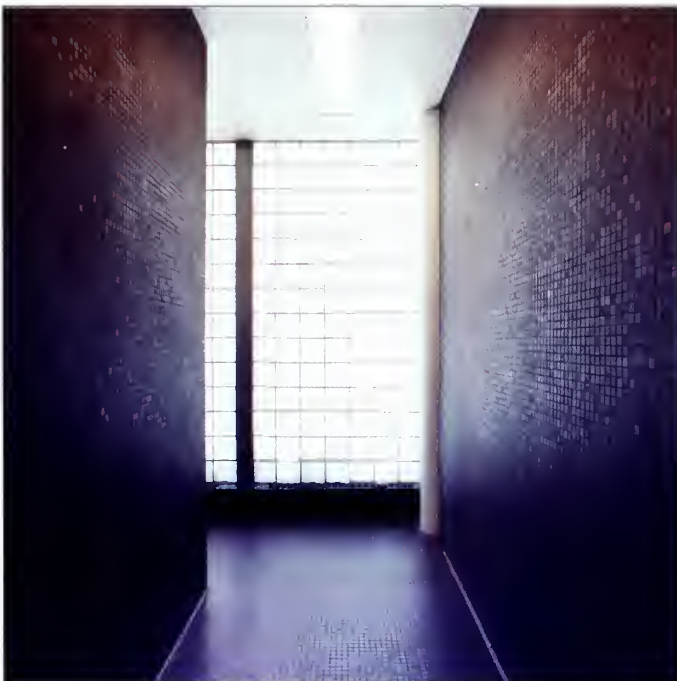
Grandstand walkway, Soldier Field, 2003. Under construction.



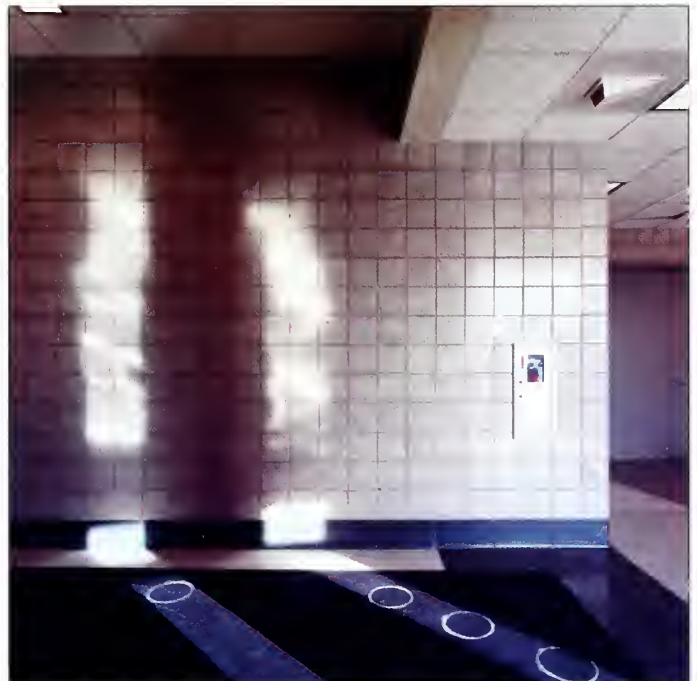
Defendant's bench, Chicago Police Department Center, 1999.



Illinois Institute of Technology student center, 2003. Under construction.



Men's bathroom, Pullman police facility, 2004.



Corridor, Northside College Preparatory High School, 2004.

Space to create

Artists are the first gentrifiers. That may be good for communities, but it's not always good for artists

by Beverley Scobell

Courtesy of Around the Coyote Arts Organization



Reflection, Lauren Feece

Nicholas Sistler has watched his community change in the past two decades. The painter lives on Chicago's West Side in the Bucktown/Wicker Park neighborhood that once was counted as having the highest concentration of artists in the country. Painters, sculptors, performers, composers and photographers flocked to the area in the 1980s because it offered reasonably priced storefronts

and homes in which to work and live.

Space to create and exhibit is a necessity for artists. But Illinois communities that provide such space often are transformed themselves. Urban neighborhoods, suburbs and downstate midsize cities have found that offering havens for artistic creation can itself become a creative strategy. In fact, the payoff can be substantial. Statewide, the Illinois Arts

Council estimates nonprofit arts have a \$2 billion annual economic impact.

Communities benefit when artists — and the environments they create through the exhibition of their work — transform blighted property into desirable, high-priced real estate. Local leaders are eager to realize the resulting boost in the tax base. But that's not always good for artists. The costs associated with rising property values can exceed their means.

In 1986, Sistler moved from Lincoln Park to Bucktown. The small, century-old home he bought hadn't been lived in for five years. But it had good light from the east and west and room for a garden in the back yard. Though he had some neighbors who had lived in their houses for decades, it was an area that had been deteriorating. "There were gangs, drugs, guns," he says. But there also was diversity. Residents reflected different ethnic groups, ages and economic levels. "All the things that make a community interesting to artists, a real mix."

Now the neighborhood is more transient. Many young couples move in, but stay only four to six years. "There are 50 times more dogs, but few children older than 6."

Modest family homes that sold for \$60,000 to \$80,000 two decades ago are bought as "tear downs," Sistler says, and replaced by houses with five bedrooms and four bathrooms. These new homes take up three to five lots and cost 10 to 15 times more than the originals. Neighborhood groceries, hardware stores, restaurants and taverns have been nudged out by big-box and chain stores.

"It's definitely more homogenized now," says Sistler, who notes that his property taxes have increased 10-fold. "And artists can't afford to live here anymore, unless they bought their property, and some not even then."

Consequently, Wicker Park has fewer artists but more art galleries, high-end restaurants and clothing shops.

Sistler's experience is borne out by a National Endowment for the Arts study that linked artists to gentrification of a downtown area. Also, according to David Ley, author of *The New Middle Class and the Remaking of the Central City*, when artists move to poor inner-city neighborhoods, property prices



The Green Television, Nicholas Sistler

inflate six to 10 times within a decade.

"We are like a comet with a long tail," says Gregorio Gomez, a performance artist who had a theater in Wicker Park in the '80s. "We come in and pull a lot behind us."

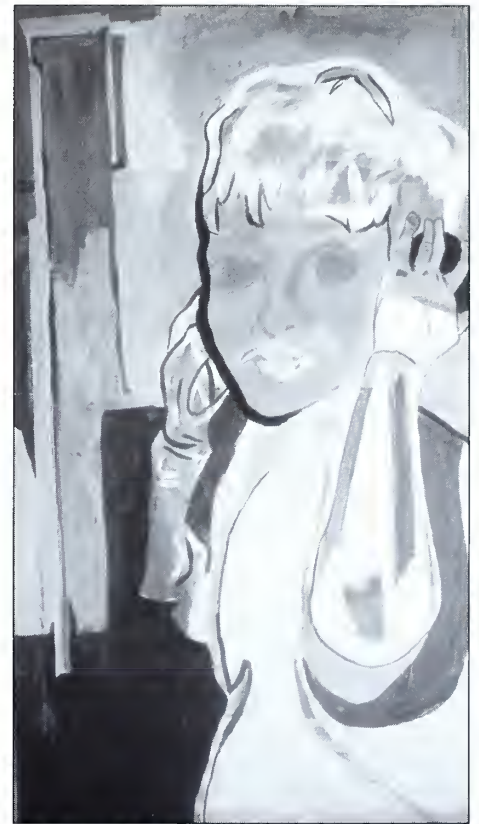
Artists gathered "around the coyote," the triangular art-deco Northwest Tower Building on North Milwaukee Avenue, so named by artists, Gomez says, because some saw a coyote in its design. Today the Around the Coyote Gallery, located in the equally historic Flat Iron Building across the street, is still the hub of artistic activity, offering studio space to artists.

Fodor's travel guide describes the area, bordered by Milwaukee, Damen and North avenues, as an "intriguing mix of nightclubs, cafes, theaters, coffee-houses, cutting-edge galleries, small businesses and a bizarre bazaar of shops — plus an increasing parade of sight-seers drawn by what is arguably the best people-watching in the city."

The group's annual festival exhibits the works of known and emerging artists — this year nearly 300, which Allison Stites, executive director of Around the Coyote Arts Organization, says drew more than 12,000 people to the neighborhood. Despite its attraction to visitors interested in the arts, Stites says there are fewer artists working and living in Wicker Park than there were in the 1980s.

"Once parking meters started showing up," Gomez says, "I knew it was time to

Courtesy of Around the Coyote Arts Organization



Merlin, Kate Blochowiak

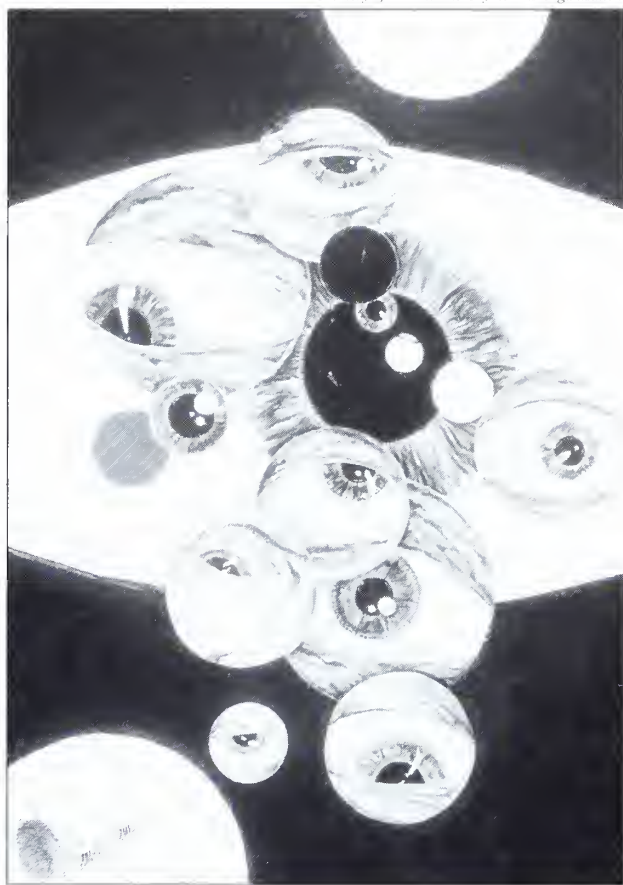
move." Now, as managing director of the nonprofit Latino Chicago Theater, he plans to start a theater company in Chicago and is looking at properties on the South and West sides. Local leaders are encouraging and helpful, he says. "We may not like it, but artists are the first gentrifiers."

"That's been the history of artists in



Beat Boy, Kevin Lalovic

Courtesy of Around the Coyote Arts Organization



Untitled, James Damien

the city,” says Barbara Koenen, project manager at the Chicago Department of Cultural Affairs. Artists gather in a neighborhood and invite the public to view their art. Then some of those people — often young, well-paid professionals — want to move there to enjoy the quaint lifestyle themselves. Developers rehab property and raise rents until artists are forced to find cheaper studio space. “Artists keep moving out in larger concentric circles.”

Indeed, artists formed a colony in Hyde Park that lasted six decades, until urban renewal in the 1960s pushed them to the North Side, especially to Old Town, which still has an art fair each

year. But skyrocketing real estate values in Old Town, and Lincoln Park in later decades, drove artists to western neighborhoods such as Wicker Park. Some are moving to Pilsen and Bridgeport.

Sistler and Gomez say their artist friends with families tend to move to the suburbs, particularly Oak Park.

In fact, communities outside the city are actively seeking artists and the economic energy they generate.

Meanwhile, artists looking for room to create also seek out temporary communities created by artists’ retreats. Research by the Alliance of Artists Communities, a Providence, R.I.-based nonprofit that grew out of a MacArthur Foundation project,

indicates that more than 12,000 artists are served by residency communities each year and that this translates to about \$36 million in annual direct support to artists.

Illinois is home to two residency programs that draw artists from throughout the nation. Studios Midwest in Galesburg in Knox County and Ragdale in north suburban Lake Forest are different in

character and scope, but both offer artists space — and each has had an impact on its respective community.

The Galesburg Civic Art Center, sponsor of Studios Midwest, invites the public to several receptions and exhibitions of the artists’ work, says Heather Norman, the center’s director. Though it has been affiliated with the center for only four years, the 20-year-old program draws increasing numbers of visitors to the downtown business district.

Ragdale, whose history as a residency program goes back three decades, interacts with the community by inviting the public to artists’ performances, exhibits and book signings, says Executive Director Susan Page Tillett. That connection became important as the foundation that runs the retreat was getting closer to the expiration of its 2010 lease. The buildings, particularly the Barnhouse, and the grounds needed extensive renovations, says Tillett, and there was concern the city wouldn’t want to foot the bill. However, following a successful million-dollar fundraising drive, the city granted Ragdale a 99-year lease.

Other communities are looking to their own resources to draw artists. The small town of Oregon in Ogle County believes there’s economic development potential in the work of local artists. The area is home to three foundries, two with adjoining sculpture galleries. One of those, inBronze, is owned by sculptor Jeff Adams and his wife Kathy, who returned to Illinois after owning a studio and foundry in Sedona, Ariz. Adams often showed in Loveland, Colo., a city that grew as an art center because of its foundries.

“Maybe Oregon will get there someday,” says Kathy Adams, “not just because of the beauty of the area, but because of the foundries.”

The town has long drawn artists and hopes to capitalize on its history as the home of the Eagle’s Nest Artist Colony founded by sculptor Lorado Taft in 1898. In their 44 years on the Rock River, the colony’s artists donated many paintings and sculptures to the community. Most are housed in the local Carnegie library, but other sculptures are scattered about the town. The towering sculpture *Black Hawk* overlooking the river is tied to the town’s identity.

Through an annual show, artists donate new sculptures to the town. Locals see a revived Eagles Nest Group and a performing arts guild as drawing cards for new businesses.

On the other end of the scale are communities that find themselves benefiting when artists take charge of their creative space and work with economic developers themselves. Rock Island is a good example. That community is in the process of remaking itself — at least its downtown — through the arts. One-fourth of the Mississippi River's Quad Cities, Rock Island suffered major economic setbacks in the 1980s with the collapse of its industrial base. It was then home to two major farm implement manufacturers, but lost both in the span of less than a decade.

"In 1991, there was more than 200 running feet of abandoned storefront downtown," says Dean Schroeder, director of MidCoast Fine Arts, a nonprofit community development arts agency. He and his fellow artists saw

that empty space as an opportunity to put life back in the downtown.

"We wanted to make it like Soho [in New York], a concentration of artists that would remake the downtown as a hot spot where everyone wants to be." Schroeder and his group reached out to city officials to get power turned back on in abandoned buildings. The artists put up screens just beyond the street windows to block the sight of unused and unkempt stores, then displayed their art in well-lit windows. Within three months, the city was officially calling the downtown area the Arts and Entertainment District.

Nearly 15 years later, more than 175,000 people attend art fairs, festivals and other special events downtown.

"When MidCoast Fine Arts created the concept of a Phantom Art Gallery, downtown Rock Island was 40 percent occupied," reported the authors of a 2003 Illinois Institute for Rural Affairs report. "Currently, there are virtually no empty storefronts to be found, and the

downtown area, once a poster child for urban decay, is a hub of bustling activity for the arts and other entertainment and shopping both day and night."

Recently, artists have turned the walls along alleyways into canvases. And lighting on the artwork has made pedestrians feel safer in the district.

The city's department of economic development reports that office conversions and new construction have swelled the workday population to more than 16,000, and loft-housing conversions have added residents. Property taxes in the city have increased, too. The taxable value of property downtown more than doubled, from \$13.6 million in 1994 to \$33 million in 2004.

MidCoast's model has been expanded to the rest of the Quad cities, resulting in more local leaders working with artists, more exposure for artwork and more space for artists to create.

Schroeder, the arts agency director, says, "We just got tired of being forced out of city centers." □

Courtesy of inBronze



A New Leaf, Jeff Adams

An artists' haven

Ragdale, the fourth-largest U.S. artist community, is a classic example of an artists' retreat. Located on 50 acres of virgin prairie north of Chicago in Lake Forest, it provides living and working space for more than 200 visual artists, writers and composers each year.

Chicago architect Howard Van Doren Shaw built the American Arts and Crafts-style house and barn as his summer home in 1897. Shaw's granddaughter, poet Alice Judson Hayes, created the Ragdale Foundation in 1976 to open up the estate as a peaceful place for artists to work. She gave the buildings, which are listed on the National Register of Historic Places, and five acres to the city of Lake Forest in 1986.

State Sen. Susan Garrett, a former president of Friends of Ragdale and a strong supporter of the arts, describes her hometown as "not suited for starving artists." Nevertheless, the retreat has sheltered its share.

"Jackie [Jacquelyn Mitchard] arrived here a widow with four kids and \$100 in her checkbook," says Ragdale's Executive Director Susan Page Tillett. "She used the quiet space here to work on her novel, *The Deep End of the Ocean*, which was Oprah Winfrey's first Book Club choice."

Other Ragdale alumni include cartoonist Lynda Barry, playwright Ola Rotimi, painter Lynda Lowe, composers Scott Eylerly and Joelle Wallach, and writers Jane Hamilton, Alex Kotlowitz and Audrey Niffenegger. The retreat opens up its buildings and grounds to public tours through the summer. It also hosts workshops for the community and sponsors historic architecture walks featuring other Shaw-designed properties, including local houses and the famed Market Square, the first planned shopping center in the country.

"Ragdale adds such a wonderful dimension to the ambience of Lake Forest," says Joanna Rolek, executive director of the local chamber of commerce.

Tillett says the message Ragdale tries to relay to the greater community is: "Even if you're not in the residency program, we want to be the home of your creative spirit."

Beverly Scobell

Photograph courtesy of the Ragdale Foundation



Ragdale each year provides working and living space for more than 200 artists.

Photograph courtesy of the Ragdale Foundation



Participants at Ragdale include visual artists, writers and composers.



The Ragdale estate, which is located on 50 acres of land in the northern Chicago suburb of Lake Forest, became an artist's retreat in 1976.



Chicago architect Howard Van Doren Shaw built the Arts and Crafts-style home at Ragdale in 1897.

Conceptual *stretch*

Culturally savvy and technologically hip,
universities nurture art that leapfrogs distinctions

by Dan Guillory

A visitor enters an eerie dining room and sees a meticulously set table, including place settings for six, wine glasses and a centerpiece composed of a ritual loaf of bread covered with a prayer cloth. The traditional Jewish Passover dinner, or *Seder*, celebrating the escape of the ancient Israelites from their Egyptian captivity, is seemingly about to commence.

The six chairs are utterly empty, however, and the scene exudes a ghostly quality. The strange wood and glass boxes that look like illuminated lanterns, some large, some small, suggest missing dinner guests who once sat around the table to eat bitter herbs and unleavened bread while meditating on the suffering of their ancestors.

This complex and moving work, *Known But Not Spoken*, which the University of Illinois at Springfield exhibited in its Visual Arts Gallery earlier this fall, is the focal point of Colorado artist Brian DeLevie's one-man show called *Reverent/Irreverent*, an attempt to recover forgotten history and lost cultural memories.

The persecution of the Jews did not end in ancient Egypt, and *Known But Not Spoken* shows how Hebrew history was repeated during

the Nazi era. Each glass container on the table is actually a kind of memory box, lit from within to display Hebrew words from the *Haggadah*, the sacred text read at Passover, as well as digitized images of families eating together, deserted European streets, Nazi flags, German soldiers and refugees with terrified expressions. Projected on the wall directly above the table, a digital video collage flashes in a continual loop of disturbing imagery: goose-stepping storm troopers, more Hebrew script, bombed-out buildings.

Layers of digital imagery cascade one atop the other, as if they had become the ephemeral stuff of memory itself. In the background, a lone female voice chants

plaintively in Hebrew, the words lapping the room like waves.

In *Known But Not Spoken*, DeLevie somehow manages to combine lyrical tenderness for the victims of the Holocaust with profound revulsion for their persecutors. The overall effect of this combined assault on visual, auditory and tactile senses is emotionally overwhelming.

Known But Not Spoken represents a new species of artistic experience for the ordinary museum goer precisely because it transcends the traditional boundaries of art. Throughout Illinois, university galleries and museums are staging shows that leapfrog the comfortable distinctions between painting, sculpture, media art, theater and "happenings."

DeLevie considers himself a painter, but officially he teaches multimedia courses at the University of Colorado. His *Known But Not Spoken* is an "installation," the term most commonly used by artists and museum curators to describe multilayered works of art that occupy three-dimensional space while employing a variety of traditional materials and newer technologies, including film, videotape and digital media of all kinds. DeLevie, for example, encloses the



In the installation Known But Not Spoken, layers of digital images cascade atop one another, creating a ghostly take on Seder, the Jewish Passover meal.



Performance artist Gisela Iusnaste in October donned stilts of varying sizes at the University of Illinois at Chicago's Gallery 400 to create an untitled art installation that investigated the ways people experience a precarious environment. The project included drawings and large sculptures.

Haggadah installation with a group of "Giclee," or high-definition digital prints that, from a distance, resemble framed black and white photographs or etchings but in reality are multilayered digital collages. The images are refracted as if they are glimpsed through old panes of glass or seen through the shimmering surface of a pond.

While Illinois' university campuses provide venues for showcasing this new hybrid form of art, they also serve as ideal breeding grounds for complex means of artistic expression. Universities, after all, possess a ready supply of thinkers who are art-savvy and technologically hip. The result is often a rich kind of installation art that is not only multimedia in form but interdisciplinary in content.

A mathematician and a computer technician, for example, one writing equations, the other writing computer code, could join to produce an installation that would, with the aid of 3-D glasses and digital video projection, produce the illusion of being on the surface of a moving soap bubble as it floats through virtual space. That is exactly what happened at the University of Illinois at Urbana-Champaign.

The finished product, dubbed Optiverse, became one of the nine icons or applications on a computer screen available to patrons of Krannert Art Museum who visit CANVAS (Collaborative Advanced Navigation Virtual Art Studio). A nearby pedestal holds a small pile of 3-D

glasses, and any patron, after clicking on an icon and slipping on the glasses, can stand before a triptych, or three-paneled luminescent screen, and watch the soap bubble as it morphs into various shapes covered with constantly shifting facets. The Atlantis application offers huge sharks performing a menacing ballet in a bluish-gray virtual sea. Their movements can be manipulated with a game pad that the patron is invited to use. The Landspeeder program can be manipulated to show houses appearing and disappearing through virtual time in an urban area of St. Louis.

CANVAS is the brainchild of Rose Marshack, who is a walking role model for interdisciplinary and multimedia studies. A former rock musician, she holds degrees in computer science and fine arts. Her master's of fine arts thesis was a performance art piece that used the setting of the sun as its principal feature. Before working on CANVAS, Marshack designed programs for a six-sided optical plexiglass cube at the Beckman Institute on the UIUC campus.

Besides the Optiverse, Atlantis and Landspeeder applications, CANVAS includes the Coaster (a roller coaster), Hspace (a graphic representation of non-Euclidean geometry), Cosmos (a spin-off of *2001: A Space Odyssey*), Lorenz (a digital ribbon knotting itself), Tornado (houses being shattered) and Circuit Breaker (a graphic novel designed by an art professor that features "drive

through" narrative panels that dissolve into one another).

All of these CANVAS programs were created by UIUC staff or students. In its official description, CANVAS is touted as a "virtual-reality open lab for research and teaching projects." It is a cutting-edge model of installation art and pedagogical innovation that surely will be emulated by other institutions. Although the CANVAS computer and operating system are permanent, the applications will change about every month.

CANVAS may sound like a glorified computer game, but it is infinitely more sophisticated. The possibilities for teaching and learning are endless.

Other institutions, including Western Illinois University in Macomb, have presented art exhibitions based on collaborative work that crosses departmental lines. Earlier this year, art professor Bill Howard and biology professor Shawn Meagher presented a series of intaglio prints titled *An Aesthetic Study of Parasites and People*. The images were derived from microscopic slides of viral bacteria and parasites.

Perhaps the largest exhibition of installation art is a new show at the Krannert Art Museum, scheduled to run through the end of this calendar year. This group installation, which features the work of more than two dozen artists and occupies a huge space on the top floor of the museum, deals with the theme of privacy and snooping. The

exhibition is meant to be an artistic response to such phenomena as security alerts, surveillance cameras and reality TV. *Balance and Power: Performance and Surveillance in Video Art* consists of a room filled with translucent screens on which "archived" or prerecorded video images are displayed, each commenting in a distinct way on the loss of privacy in a world of ubiquitous video cameras, camera phones, personal computers and "data mining."

In a separate room near the entrance to the exhibit, Jenny Marketou, who uses live digital feed, has installed her large and strangely unnerving *99 Red Balloons: Be Careful Who Sees When You Dream*.

Marketou is a Greek native who lives in New York City, and earlier this year she exhibited another balloon work (*Flying Spy Potatoes*) at the Eyebeam Atelier Digital Museum in Manhattan. Her Krannert installation features 18 red helium-filled balloons, four of which contain tiny TV cameras, with the wires for the cameras doing double-duty as tethers for the balloons. Because all the tethers look alike to anyone walking under the balloons, the viewer cannot determine which balloons are transmitting the live images to a bank of four video monitors parked against the wall. Thus, the viewer is caught in the act of viewing while being viewed, perhaps an appropriate comment on identity theft and voyeuristic uses of digital technology.

Marketou, like the other artists in the show, is dead serious about the political and social implications of her work. She wants society to take notice, but she also appreciates the playfulness of her work and sees the balloons as a kind of pop art statement.

Of all the postmodern forms, pop art is probably the most familiar style to the average museum patron. Most have probably encountered at least one of the images associated with the master of pop art, Andy Warhol, who popularized multiple images of Campbell's soup cans, portraits of Marilyn Monroe and Elvis Presley, and silk-screened prints of electric chairs.



Edgar Arceneaux's film *The Alchemy of Comedy*. Stupid mixes comedian David Alan Grier's routines to show the structure of a joke. The University of Illinois at Chicago will show it with related drawings and sculptures.

Possibly the most talked-about installation on the Illinois art scene is a piece of pop art by Conrad Bakker called *Untitled Project: Dumpster*, an orange, hand-carved wooden trash bin intended to serve as an architectural marker on the plaza in front of Gallery 400 on the campus of the University of Illinois at Chicago.

Bakker's *Dumpster* is part of a series called *At the Edge: Innovative Art in Chicago*. But because a Dumpster is, after all, a receptacle for garbage, and because the artist is interested in the use of space and the expenditure of capital, this installation slyly comments on the nature of art and its place on the campus.

The trash container also calls attention to itself as an unappreciated urban object and to Gallery 400, which is a temporary structure on a campus of permanent brick and concrete buildings. The bright orange hue and odd placement of the piece are part of the whimsy and playfulness associated with pop art, but this installation also is a subtle way of redefining the spatial environment for all the people who work and study on the campus. Bakker enigmatically calls it "an empty container of strange promise."

Another installation that borrows heavily from the pop art tradition is Clark Whittington's *Art-O-Mat*, a throwback to the "automat" restaurants in Manhattan that once dispensed sandwiches, pies and puddings after consumers inserted quarters into the slots. A little glass door could then be opened to extract the edible item. Whittington played with this idea of buying something interesting

from a glass-fronted dispenser and hit upon the notion of refurbishing old cigarette machines and dispensing small, original works of art in little boxes that mimic cigarette packages.

His cigarette machine installations are now in such places as the Los Angeles Museum of American Art and New York's Whitney Museum of Contemporary Art — and the University Library at Governor's State University in University Park. By selling little boxes of art, Whittington simultaneously

satirizes the high prices commanded by commercially successful artists while pocketing a few bucks of his own. He also democratizes and demystifies the mystique of buying "serious" art, which has become a kind of ritual. Now, thanks to the *Art-O-Mat*, anyone with five dollars can become an instant art collector.

The same combination of playfulness and seriousness informed a site-specific installation by Debra and Dave Tolchinsky, which was located in an elevator in Northwestern University's Norris University Center in Evanston. Students and faculty watched a piece titled *Going Up?* — a humorous but also disturbing film of a dachshund that stretched and shrank across three television monitors installed in the elevator. The Tolchinskys wanted to create an entertaining ambiance while raising issues about the emphasis on body image and plastic surgery in American culture. A multimedia work, *Going Up?* utilized video imagery of the dachshund as well as audio recordings and posted printed materials that all helped to raise consciousness about larger social issues. The Tolchinskys are professors in Northwestern's Department of Radio/TV/Film.

Another canine-inspired installation was displayed earlier this year when the University Museum at Southern Illinois University Carbondale presented Michael Peven's *Good Dog, Bon Chien*, a heroically scaled homage to his dog, Bandit, consisting of huge photographs nearly 80 feet square that were hung and wrapped around the museum walls. The swathed display recalled the work of

conceptual artist Christo, who wrapped rocks on the seashore and altered other environmental landforms, putting them in different cultural contexts so they would be seen in entirely new ways. Peven's Bandit becomes an art-dog nearly seven feet tall, and he literally redefines the museum space. The heroically exaggerated size suggests the small dog's inherent value to the artist.

Installation art of one kind or another enjoys high visibility on the university art scene in Illinois, benefiting the campuses and nearby communities. Multilayered, it makes use of all the media and materials available. Just as contemporary jazz draws on such older styles as ragtime, blues and bop, transmuting them into a new idiom, installation art draws heavily on '60s and '70s styles. There is a bit of pop and conceptual art in all of these new



David Wolf's The Warehouse of Disbelief played off the former use of Gallery 400's space as a supermarket. His themes included adaptation.

constructions, and even performance art of the '80s makes the odd appearance.

Performance artists use their bodies, including their voices, to construct artistic works, like Pat Oleszko, who recently completed a residency at Eastern Illinois University in Charleston. In the atrium of the Tarble Arts Center, she presented a work called *Wearing Spectacles, Logging Lincoln*. Students of both genders wore

Lincoln hats and beards while Oleszko arrived in a faux space ship, wearing oversized spectacles. She then proceeded dutifully to split the Lincoln logs.

This intentionally wacky performance paid homage to the man responsible for the founding of the University of Illinois by signing into law the Morrill Land Grant College Act of 1862 — the beginning of the statewide university system as a means of enlightening the public. And, in that sense, installation

art is a kind of cultural machine that rearranges notions of time and space, reinvents personalities and ultimately installs the future. □

Dan Guillory, professor emeritus of English at Millikin University in Decatur, has won awards and grants from the Illinois Arts Council. His fifth book, Wartime Decatur: 1832-1945, will be published in February.

Art at the edge

A selected list of contemporary art exhibits throughout the state that will confound simple definition

Altars for the Dead, Vows for the Living

Altas para los muertos, votos de los vivos

Ties 19th- and 20th-century devotional Mexican paintings with contemporary Day of the Dead altars

Krannert Art Museum
500 E. Peabody Drive, Champaign
Through December 31

Death by Design Co.™

Turns the gallery into a film set where visitors can explore life through their own "Hollywood" deaths

University of Illinois at Chicago's Gallery 400
UIC Art and Design Hall, 400 S. Peoria St., Chicago
January 10-28

Telling Tales: Narrative Threads in Contemporary African American Art

Examines storytelling in African-American visual expression using assemblage and painted and digitized wall images by artists Amalia Amaki, Willie Cole, Mildred Howard and Najjar Abdul-Mussawir

Cedarhurst Center for the Arts
Richview Road, Mount Vernon
Through January 1

Beyond Green: Toward a Sustainable Art

Includes structures, videos, murals, drawings and photographs that have been "recycled"

Smart Museum of Art
University of Chicago, 5550 S. Greenwood Ave., Chicago
Through January 15

Caravaggio: una mostra impossibile

Uses high-resolution digital technology to present Italian painter Caravaggio's work on illuminated glass panels

Loyola University Museum of Art
820 N. Michigan Ave., Chicago
Through February 11

Anni Holm: The Immigration Project

Illustrates with photography and digital images the artist's response to U.S. efforts to fight terrorism through a tracking system that "is used as a tool to secure America, yet puts us all under suspicion"

University Art Gallery
Western Illinois University, 1 University Circle, Macomb
January 17 through February 9

Shirley Madigan

The 2005 recipient of the Motorola Excellence in Public Service Award is Shirley Madigan. She has been the chairman of the Illinois Arts Council for more than two decades. Madigan received the Motorola award to honor "her passionate advocacy and record of achievement in the arts and human services."

The award is co-sponsored by Motorola, NORBIC, an economic development and technical assistance organization serving manufacturing firms in Northeastern Illinois, and Illinois Issues.

Madigan spoke to Barbara Ferrara, interim executive director of the Center for State Policy and Leadership of the University of Illinois at Springfield, during a campus visit earlier this fall.

This is an edited, and excerpted, version of that conversation.



Shirley Madigan

Q. Could you tell me how you see government-funded arts changing lives in Illinois?

The arts do change children. They change adults also. Now many people will say to you, 'I don't like the arts. I don't think about them.'

What about music? Some may like western music. Some may like the opera. Some may like pop. They may like all kinds of music. But I'm going to tell you right now: Music touches the very essence of people. It does things to people. It changes people. And that makes a difference in people's lives. The arts are reading. The arts are writing. That is art.

Government needs to be a part of funding for the arts because people need this in their lives. I think that's the very essence of who we are and that's how we find out who we are and that assists us in growing and reaching our full potential.

Is everybody an artist? I think in some way or another. But, you know what? Even if you don't perform, you can appreciate the arts and that they add to your life.

Q. Are you an artist yourself?

My voice was professionally trained. I used to dance. I used to teach dancing. And I did learn to play the piano, but I haven't done that for a very, very long time. I used to act. I loved it. One thing I never did that I want to do so badly — and I hope that I do it one day — I would like to paint and draw.

Q. Do you have a working definition of public art?

It causes people to think, to use their imagination more, because it's in a public place. I also think that it's educational because people ask questions when they see public art. I think the one thing that I would say about it is that when you have public art it shows you that art is open to all people.

If art is not open to all people, then it becomes elitist. Then it's only people who are very, very wealthy that are allowed into that society. When you see public art, it tells you that art is there for all of the people. And that is why I feel it's vitally important that government is a part of that. It says there is access for everyone to the arts.

Q. Do you think we've succeeded in democratizing the arts in terms of artists and audiences?

No, I do not believe that we have. I believe that we have made progress.

Notice after 9/11, after the New Orleans tragedy, that it was the arts world that came forth first. We fall back during those times, and we have to remind people that it is through the arts that we are moving forward.

Throughout the state, when all of the downtown areas were shutting down, what brought forth many of these communities, what brought them back to start moving forward again, nine times out of 10, there would be an old theater or construction of a new theater. Joliet did it. That happened in Rockford. It's happened in many cities across the state. Usually it's a theater; people, you know, start to focus on that. It starts to bring people together.

Q. It sounds as if you're saying that in tough times the arts are therapeutic, that they're almost as essential as basic needs?

You have a child that says, 'When I get home at night, I lay down on the floor when it gets dark because I'm afraid there might be a gunshot or something and maybe I'll get hit. I make my little sister lay down, too, because she might get hit.' For these children, the arts provide a safe haven. They learn through the arts that there's something they can do.

They might draw. They might sing. They might be a part of a community organization where they go and they find within themselves something that they keep safe within themselves. For them, the arts is survival.

We had a book that was put together. It was in the Bronzeville neighborhood in Chicago. These children told stories and they did artwork. And it was put into a book. I am telling you that these children were transformed.

Q. How do you make the case for funding the arts in tough budget times?

I believe without the arts you're not going to have a well-rounded, fully developed child meeting his or her potential. I don't think arts funding will go away, but I think that, absolutely, we're going to run into more problems.

Q. Do you think we're going to value public art as a society and support government funding for the arts in the future?

Yes, I do. I think that it's going to continue. I think it's going to be of vital importance, especially after this crisis that we've had in New Orleans and the other states. I think we might find more community-based public art. We're going to be finding there will be more funds directed to communities to do public art because I believe this is going to be a way to give hope to people.

Q. Would community-based public art be government funded? Would it be through partnerships?

I think it would probably be partnerships. But I think we're going to find more communities coming together.

Q. So art is defined not merely in terms of the source of funding, but it's art that everyone can see, experience, share?

The arts are someplace where all the bridges can be crossed, one place people come together.

Q. How do you decide what art is worthy of public support?

We have peer review panels. That means if the applications are dance applications, there will be people who have expertise and knowledge in the area of dance. We always talk about quality. We always say it is the quality product. It's the quality that we're looking for and trying to promote.

Q. In your experience, is there anything unique to Illinois in terms of support for the arts?

I thought that every state had a very strong government component and that the government was just embedded in all that we do. As I began to go to meetings and travel to other states and spend time with other legislators, other governors, other mayors in other states, it was very different. We are a government-oriented society here in this state of Illinois. We look to the government; we expect government to do many things, much more than many of the other states.

Q. How does Illinois compare to other states in terms of the level or type of support?

We are rising. I believe we are now 18th. We used to be much closer to the middle, sometimes close to the bottom. We are at \$1.54 spent per person approximately. We were under a dollar.

I will say, in these times of crises, being able to somewhat hold our funding at a level where it needs to be has been a gigantic task. The agency has been able to move forward because of our great staff people, because of the programs that the people have told us they need. They give us that inspiration.

Also, there are times the federal government will come forth and have new monies. Well, thank God it happens.

We had a beautiful program not too long ago. It was the Mississippi River Project. It had to be in collaboration with other states, and it turned out to be one of the best projects. It was wonderful.

I happen to think the state of Illinois is the best in the country. I think the staff is the best staff in the country. I think our programs are the best. Nine times out of 10, when we have a program, other states wish they could use our programs as a format for the programs they want to start.

In the beginning, some staff would say, 'Well they're going to take our program.' No, they're going to use the program and make it happen in their state. That's what we want. We're going to help more people. That has happened with many of our programs.

If we don't use government funds for the arts, then only the wealthy are going to have access to the arts. I think that everybody must have an opportunity to know the arts, to have the arts around them. Because I believe that it's only through the arts that we are human.

And, of course, we do great programs that maybe on the federal level we don't get acknowledged for. But you need to keep moving forward to do the best job that you can.

Q. So some of Illinois' programs have been models for other states?

Absolutely. There have been many programs that have been models for other states, like the WTTW [PBS television] program *Arts Across Illinois*.

Q. Why should taxpayers fund the arts?

Taxpayers should fund the arts because that is the way we keep arts available for all people. If we don't use government funds for the arts, then only the wealthy are going to have access to the arts. I think that everybody must have an opportunity to know the arts, to have the arts around them. Because I believe that it's only through the arts that we are human.

We need to have people who are producing art that is available for all of the people. And, yes, I'm going to say it once again: We don't have the quality of life without the arts.

People say art is elite. No, it becomes elite if there's not government funding, and everybody can't be a part of it. We have to do our very best to try and include everybody. □

IBHE has a new chief

Judy Erwin, a former state representative from Chicago, is the new executive director of the Illinois Board of Higher Education. The former public relations executive and teacher succeeds **Thomas Lamont**, who had been acting director of the agency since August 2004.

Lamont is now special counsel to the University of Illinois. He will be responsible for monitoring state and federal legislation for the university.

Erwin, who took over the chief duties on November 11, joined the agency as executive deputy director in August.

While in the House, Erwin chaired the Higher Education Committee. During her tenure from 1992 through 2003, she served as vice chair of the Higher Education Appropriations Committee.

She also served as communications director of the Illinois State Senate and press secretary to former Senate President Philip Rock. Erwin previously operated a public affairs and government relations consultancy.

Departures

Lee Daniels, the former House speaker from Elmhurst who has been a Republican representative since 1975, announced he will not run next year. The Chicago attorney resigned as Republican House leader and state GOP party chief in 2002 after federal officials began an investigation into whether his staff members did political work on state time. He has not been accused of wrongdoing. His former chief of staff was indicted on federal charges that included fraud and theft.

Jan Paul Miller, U.S. attorney for the Central District of Illinois since 2002, left to join a St. Louis law firm.

Timothy Bramlet steps down as the president of the Taxpayers' Federation of Illinois at the end of the month. He has been president since 1994.

Writers donate works to UIUC's library

Authors **Leon Dash** and **Andrei Codrescu** recently gave papers and other personal materials to the University of Illinois at Urbana-Champaign library.

Dash, who won the Pulitzer Prize in 1995, teaches courses at the university on the immersion method of journalism.

Before joining the faculty at the University of Illinois in 1998, Dash was a reporter for *The Washington Post*, which he joined in 1965 as a copy assistant on the night shift while attending college. He began reporting the next year. Except for a two-year leave spent in Kenya as a Peace Corps volunteer, he worked at the paper, serving five years as the West Africa bureau chief.

The author of three books, Dash is best known for *Rosa Lee: A Mother and Her Family in Urban America*, which is based on the 1994 series that earned him the Pulitzer. His papers, which the university library is using to build its collection on the history of journalism and communications, include interview transcripts, photographs, correspondence, recordings, reference materials and course and workshop materials.

Codrescu, a poet, novelist, essayist and radio commentator, donated his collection of Romanian books, films, periodicals and other materials to the library. Most of the 660 items are in Romanian, his native tongue. He donated his English-language books and personal papers to his workplace, Louisiana State University in Baton Rouge, which doesn't have a Balkan or Slavic specialization.

UIUC's Slavic and East European Library, housed in the Rare Book and Special Collections Library, has 755,000 volumes and more than 3,500 serial publications, making it one of the largest Slavic and East European collections among U.S. universities.

Codrescu, who immigrated to the United States from Romania in 1966 and became a citizen in 1981, has written four volumes each of poetry, fiction, memoirs and travelogues and eight volumes of essays. And he wrote and starred in the Peabody Award-winning movie *Road Scholar*.

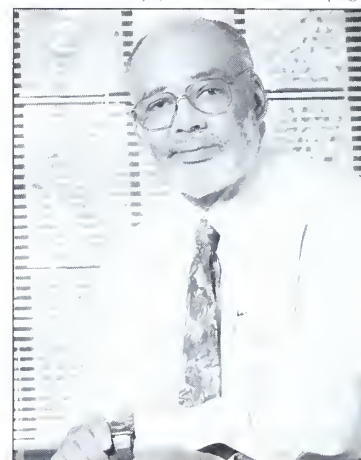
Most of Codrescu's collection, written since the fall of the dictatorship in Romania in 1989, is contemporary, and many of the publications were produced by small publishing houses. Nearly half of the materials are documented in this country only in this collection.

Photograph by L. Brian Stauffer, courtesy of the University of Illinois at Urbana-Champaign



Assistant archivist **Christopher Prom** shows some materials from the **Leon Dash** papers.

Photograph courtesy of the University of Illinois at Urbana-Champaign



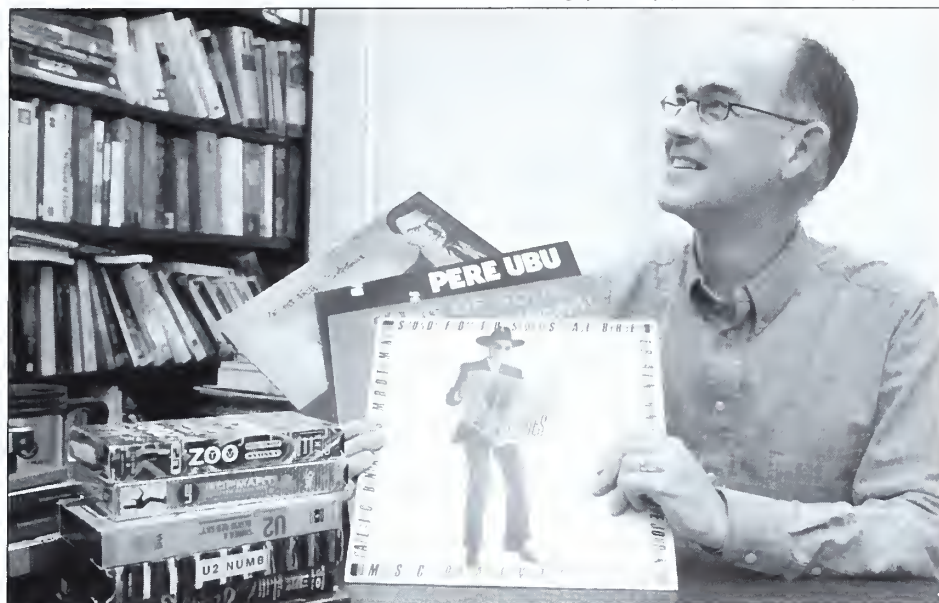
Leon Dash

Photograph by Kwame Ross, courtesy of the University of Illinois at Urbana-Champaign



Andrei Codrescu gave UIUC's Slavic Library some rare titles.

For updated news see the *Illinois Issues* Web site at <http://illinoisissues.uis.edu>



Kevin Dettmar

SIUC author says it's too soon to write rock's obit

Kevin Dettmar, an English professor at Southern Illinois University Carbondale, considered at length why society kept feeling the need to declare rock 'n' roll dead. The result of his research will soon turn up on store shelves. Routledge is publishing hard cover and paperback editions of his book *Is Rock Dead?* late this month.

"Proclamations of the death of rock and roll have been voiced since its birth, and this engaging study probes their centrality to rock's conflicted self-image," *Publishers Weekly* says about the book. "Dettmar, a music writer for *The Chronicle of Higher Education*, examines the theme via the writings of music journalists and scholars, the Internet outpourings of disgruntled fans, the elegies for rock martyrs like Kurt Cobain and the curious sub-genre of rock songs about the death of rock."

Trumpet player Davis jazzes up UIC faculty

Orbert Davis, a jazz trumpeter and composer, has joined the faculty at the University of Illinois at Chicago as associate professor of performing arts. Davis leads the UIC Jazz Ensemble and teaches courses in jazz history.

Davis, who previously taught at Columbia College in Chicago for 14 years, has recorded three solo trumpet albums, participated in numerous other recordings and played on the soundtracks of several films, including *Road to Perdition* and *A League of Their Own*.

Davis also created MusicAlive, a program that trains musicians to instruct children in inner-city schools. He received his bachelor's degree in trumpet performance from DePaul University in Chicago and a master's degree in jazz pedagogy from Northwestern University in Evanston.



Orbert Davis

Gallery gets new leader

Peter Van Ael is the new coordinator of the Jack Olson Gallery at Northern Illinois University in DeKalb. Previously, he was the director of the University Art Gallery and an assistant professor of art at Midwestern State University in Wichita Falls, Texas. Van Ael had been director of the Talley Gallery at Bemidji State University in Bemidji, Minn.

The native of Belgium is a printmaker who showed woodcuts in an exhibition in Texas last year.

The Jack Olson Gallery is located on the first floor of NIU's Art Building, which houses the university's School of Art.

Honors and awards

Lisa Madigan, Illinois attorney general, was one of two recipients this year of the New Frontier Award from the John F. Kennedy Library Foundation and Institute of Politics at Harvard University's Kennedy School of Government.



Attorney General
Lisa Madigan

The award, which is in its second year, honors public servants under the age of 40 "whose professional achievements demonstrate the impact and the value of public service in the spirit of John F. Kennedy." Awards are given annually to one elected and one nonelected public servant, who are selected by a bipartisan committee of political and community leaders.

The other recipient for 2005 was Kica Matos, executive director of Junta for Progressive Action, a New Haven, Conn.-based nonprofit that serves the Latino community.

Meanwhile, the Society for Professional Journalists gave Madigan its 2005 National Sunshine Award. Madigan was nominated in part because she created the position of public access counselor to build understanding of such laws as the Freedom of Information Act and the Open Meetings Act.

Anne Winters, professor of English at the University of Illinois at Chicago, has received the 2005 William Carlos Williams Award of the Poetry Society of America and the 2005 Lenore Marshall Poetry Prize of the Academy of American Poets. The honors are for her 2004 book of poetry, *The Displaced of Capital*, which takes a leftist look at New York.



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Drug court term applied incorrectly

Happy as I was to read about Steve Bogira's book, *Courtroom 302*, I was alarmed to read about "drug court" being cited as a classic cause of net-widening among police and prosecutors (see November, page 30). True, it is identified the first time as a night court wherein the judge handles drug cases only. But that is all it is. It is misleading to call it a drug court, as it was called in the remainder of the article. It should not be confused with the true Drug Court, which is a two-year program run by a judge in intensive collaboration with a team that includes prosecutor, defender and drug treatment professional.

During this long process, the "client" follows a graduated process, getting off drug use and becoming self-sufficient. The recidivism rate for a well-run drug court can be 5 to 8 percent, compared to the average 45 percent rate. It is probably the only way for some addicts to break the habit. Most graduates stay clean. The break is achieved primarily through a carrot-and-stick alternation overseen by the judge, who assesses progress on a weekly basis. Successful compliance is praised; the client moves on. Failure results in punishment, beginning lightly, and sometimes moving into stints in jail that gradually become longer. Drug addiction is extremely hard to overcome.

The only similarity between Bogira's/ Cook County's drug court and the real Drug Court is that one judge does it all. Certainly, police arrests are much reduced, not multiplied. The two "drug courts" are almost complete opposites.

I believe there are too many people in Cook County who consider this night court for drug cases to be what is meant by Drug Court.

As a former officer of the National Association of Counties' Juvenile Justice Steering Committee, I learned about the Miami Drug Court in 1993 and have been a strong advocate ever since. I recall that during those years I once called the John Howard Society of Chicago to ask for support for Drug Courts and was told by a high official, in a horrified tone, not to mess with drug courts. From his description, it was the

"night court for drug cases" he was worried about — and with good reason.

I am surprised to see that Cook County is still following this negative practice. Complex as it is, unlike night court, "real" Drug Court works. It's well worth the trouble and is the only hope I have seen for reducing drug crime caused by drug addiction. Our county, McLean, is just now embarking on a Drug Court program — as promoted by the Administrative Office of the Illinois Courts. Hope is on the horizon in Illinois for drug-addicted offenders.

Barbara Findley Stuart
Normal

Sex offender laws cast too large a net

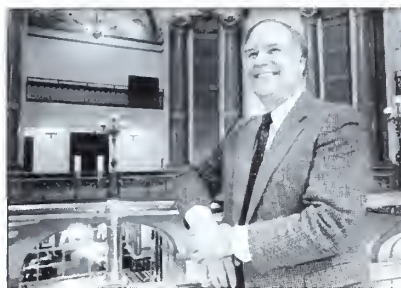
I would like to comment on an article written in June by Pat Guinane called "Treated and released" (see page 23). I agree that our laws do not distinguish a difference between types of sex offenders. My boyfriend is proof of that. Under a law recently passed, any person convicted of unlawful restraint when the victim is under 17 — and the defendant is not a parent of the victim — is required to register as a sex offender.

What I disagree with is that he is categorized with child molesters and rapists. He will have to register as a sex offender for probably 10 years, which will affect us as a family in a variety of ways — when it comes to him finding a job or us attending family functions at our children's schools. And, of course, we can't live within so many feet of a school or daycare. This man would never dream of harming a child. He made bad choices. Those choices led him to doing time in the Department of Corrections. Isn't that enough? Don't my children deserve to have their father home and not have to ask, "Mommy, what is a sex offender?"

Laws need to be written to stipulate a difference between child molesters, rapists and sex offenders and the person whose crime is not of a sexual nature.

Jessica Perkiuntou
Springfield

Charles N. Wheeler III



Lawmakers got inoculated in time for the campaign season

by Charles N. Wheeler III

Had your flu shot? Some public health officials are expecting a record number of Americans to receive the influenza vaccine this fall, with demand for the shots driven by people's recollection of last year's shortage and their concern about the virulent avian flu slowly making its way toward the western hemisphere.

Illinois politicians also seem worried about falling victim to a potentially lethal malady, "displacentia populi," roughly translated as voter discontent, in the 2006 elections. Indeed, the hope of forestalling polling place casualties was a major theme in the fall legislative session that ended last month.

Consider, for example, the House vote to repeal the Riverboat Gambling Act on July 1, 2007. Taken at face value, the measure is almost as fiscally irresponsible as last spring's decision to shortchange the state's pension systems some \$2.3 billion over two years. The 17-line bill makes no mention of how to replace the more than \$700 million loss in state revenue, nor the more than \$100 million hit to communities with boats. As for the estimated 9,000 casino workers who would lose their jobs, the legislation simply calls for the local community colleges to retrain them for some other line of work.

But don't take the bill at face value. Even House Speaker Michael Madigan, a Chicago Democrat who voted for it, explained he didn't really want to scuttle

Illinois politicians also seem worried about falling victim to a potentially lethal malady, "displacentia populi," roughly translated as voter discontent, in the 2006 elections.

the boats. Instead, he said, he wanted to encourage a closer look at how the industry operates, in particular whether the state should auction the gaming licenses when they are up for renewal.

Perhaps. But does anyone seriously believe the only way Madigan could get anyone to pay attention to him was to pass legislation killing the industry? Usually, just a quiet word from the powerful speaker is enough to make things happen.

A more plausible explanation would be Madigan's desire to inoculate downstate Democrats against socially conservative voters for whom legalized gambling is a moral issue. In fact, nine of the 18 Democrats elected from districts outside the Chicago area voted for repeal. Eight of the "no" votes represent districts either hosting — or next door to — one of the five downstate riverboats.

Moreover, the roll call found several potentially vulnerable Republicans —

including the Democrats' top target, Peoria Rep. Aaron Schock — voting to protect the boats' economic value to their towns, at the risk of alienating some of their conservative base.

Nor was Madigan the only one looking ahead to 2006.

Gov. Rod Blagojevich also sought immunization from voter discontent over impending higher electric rates with his choice of Martin Cohen, former executive director of the Citizens Utility Board, to become the new chairman of the Illinois Commerce Commission.

The panel is studying a proposal from the state's two major electric suppliers — Commonwealth Edison and Ameren — to buy power through a reverse auction process when a 1998 rate freeze expires a year from now. Utility officials acknowledge that rates are certain to increase, but say their plan is vital if customers are to have reliable power in the future.

In his CUB role, Cohen has criticized the reverse auction proposal, and the utilities and business groups opposed his ICC nomination, claiming his track record as a consumer advocate raised concerns that he could not be an impartial arbiter.

The nomination fell two votes short of the 30 needed in a carefully orchestrated roll call in which most senators who might face voter discontent next year supported Cohen, allowing them to burnish their pro-consumer credentials.

while opponents cited the consumer watchdog's perceived conflict of interest.

Afterwards, a disappointed Cohen blamed his rejection on "the rancid combination of money and politics in Illinois" and said the real conflicts of interest might lie with lawmakers who voted against him after getting campaign money from the utilities for decades.

Despite the Senate rebuff, though, Blagojevich still may come out ahead politically. He can claim he's on the side of the ratepayers, not the utilities, so when voters contemplate soon-to-be-higher rates, they might not blame him.

Ethics reform is another preventive medicine for lawmakers, although most take it with about as much enthusiasm as they would castor oil. Still, 115 House members voted for an ethics package last month, sending it to the Senate for consideration in January.

Given Cohen's complaint about electric utility campaign contributions — more than \$1.3 million to state candidates since January 2003, according to the Illinois Campaign for Political Reform — one reasonably might expect

Ethics reform is another preventive medicine for lawmakers, although most take it with about as much enthusiasm as they would castor oil.

ethics legislation to address the issue of donations by regulated industries.

But one would be wrong, for the House package had neither limits on who could give nor on how much could be given, as Blagojevich proposed in the spring. Nor was Comptroller Dan Hynes' plan to limit contributions from state contractors — intended to curb "pay-to-play" abuses — anywhere to be found.

But the Madigan-sponsored measure dealt with one area under close scrutiny by U.S. Attorney Patrick Fitzgerald —

how state pension systems make their investments. In August, prosecutors in Chicago charged a former trustee of the Illinois Teachers' Retirement System and two attorneys with seeking kickbacks from investment companies that wanted to do business with the fund. The attorneys have pleaded guilty while the third defendant awaits trial.

Under Madigan's plan, pension trustees and administrators would face stronger economic disclosure and conflict-of-interest rules. Lobbyists would be banned from collecting contingency fees from companies wishing to handle investments. Adviser services would have to be bid competitively, and advisers would have to disclose their fees and commissions.

The ethics measure also contained less dramatic revisions to existing rules, but the pension fund changes are the ones most likely to bolster lawmakers' campaign well-being. And that's what vaccines are all about. □

Charles N. Wheeler III is director of the Public Affairs Reporting program at the University of Illinois at Springfield.

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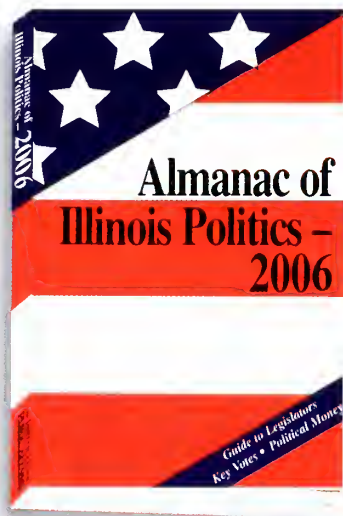
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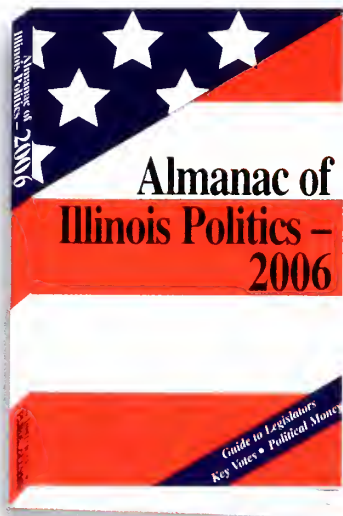
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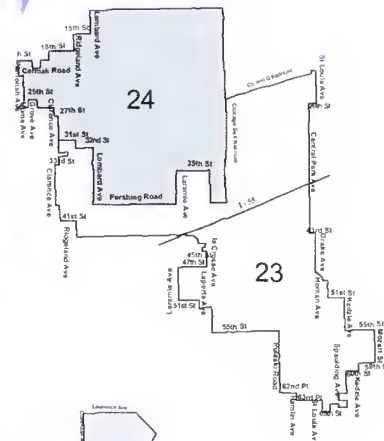
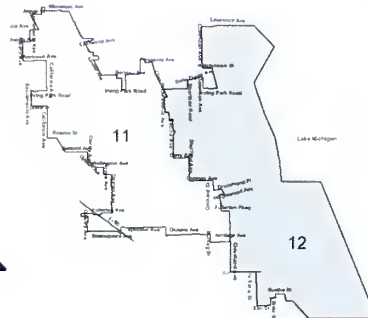
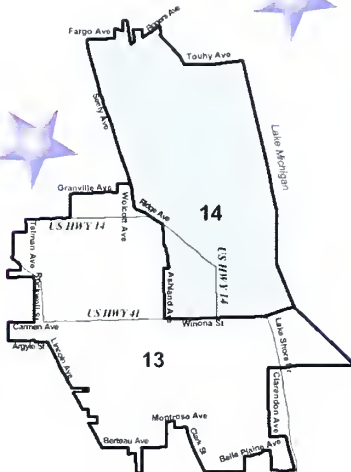
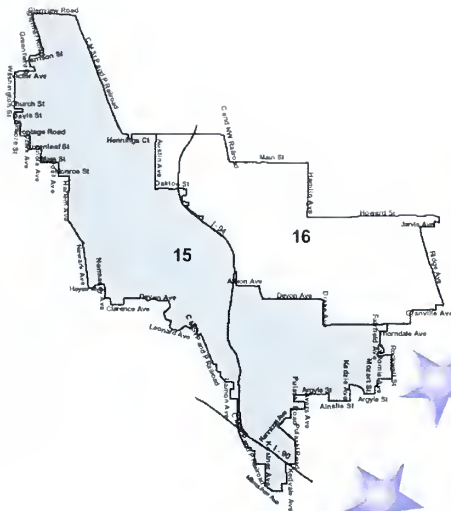
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Key:

Fed Reg = Federal Regulatory Law; Gaming/Casino = Gaming & Casino Law; Gov't/Muni/Lobby = Governmental, Municipal, Lobbying & Administrative Law; Pub Finance = Public Finance Law; Pub Utilities = Public Utilities Law; Gas/Water/Electric; School = School Law; Telecom = Telecommunications Law

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